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HENRY MALDEN, A.M. Dean of the Faculty of Arts.
CHAS. C. ATKINSON, Secretary to the Council.
October 21, 1850.

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power of England, it was a dense jungle, infested by wild beasts, and scarcely ever traversed by man, excepting along the rude and difficult paths which formed the lines of communication from one village to another,—and the greater part of it was entirely uninhabited. The face of the district is now dotted over with villages,—no small portion of the surface has been brought into a state of profitable cultivation,—and a town with 10,000 inhabitants, well-built houses, barracks, prisons, hospitals, and bazaars, stands on a spot that thirty years ago was a waste. There could scarcely be a more signal instance of the power of civilization in changing old habits and ideas, and converting even vicious activity into a means of improvement.

We have said this experiment of Cols. Hall and Dixon in reclamation of Mairwara was tried under highly discouraging circumstances,—arising from the character of the population and the incidents of their subjection. Of the origin of the people we have the following account.—

"Of the inhabitants of the Mugra, previous to the time from which the present Mairs date their origin, little seems to be now known. The country at that time must have been a vast impenetrable jungle, offering few advantages to the cultivator, though promising many to the outlaw and fugitive from justice: hence the fastnesses of the Mugra became eventually a refuge for all who had rendered themselves amenable to the laws of their country, or who had been ejected from caste by their brethren for some religious misdemeanour. All so circumstanced, on throwing themselves on the protection of the banditti of the hills, were welcomed and received as brethren; and being hopeless of pardon in their own state, and confident in the strength of their asylum and the union and determination of their new associates, soon joined their fortunes with them, and became permanently established in the Mugra. * * In this manner the ranks of the Mairs of the Mugra were yearly swelled by the advent of men of all classes, who appear very seldom to have subsequently quitted their asylum, but, marrying, bred up their children to the mongrel faith and wild usages of their new associates. In the mean time the Mairs had become most formidable, by their depredations, to the neighbouring States. From the peculiar position of the hilly strip of land which they inhabited, surrounded as it was by the large principalities of Marwar, Meywar, and Ajmeer, they were enabled by rapid incursions to carry their plundering expeditions into the very heart of any of these States, and yet always to remain within hail of their strongholds in the hills, to which they speedily betook themselves on encountering any serious opposition, as plunder, and not war, was their object."

Against these marauders the most powerful princes of the country had sent army after army,—each of which was defeated, dispersed, and destroyed in the jungle or fastnesses of the hills; and the neighbouring powers were only too glad to compound with the mountaineers,—giving black-mail in exchange for peace and security. The British army was the first to reduce these untameable freebooters to obedience:—a result not achieved without terrible slaughter and devastation. When it was effected at length, and peace established on a solid footing, the conquerors began to bring them gradually to a knowledge of civilized habits. Long custom thwarted these endeavours,—especially in regard to slavery, infanticide, and the sale of women. Col. Hall's report shows that the two latter crimes had a common origin.—

"It is most satisfactory to be able to report the complete and voluntary abolition of the two revolting customs,—female infanticide and the sale of women. Both crimes were closely connected, having had their origin in the heavy expense attending marriage contracts. The sums were payable by the

male side, were unalterable, equal for the rich and poor, without any abatement whatever in favour of the latter. What first established the payment is unknown; but it was so sacred, inviolable, and even a partial deviation so disgraceful, that the most necessitous of the tribe would not incur the imputation. Hence arose as decided a right over the persons of women as over cattle or other property. They were inherited and disposed of accordingly, to the extent even of sons selling their own mothers. Hence, also, arose infanticide. The sums payable were beyond the means of so many, that daughters necessarily remained on hand after maturity, entailed immoral disgrace, and thus imposed a necessity for all female progeny becoming victims to their family honour. On the establishment of British rule, both evils gradually diminished. Females were not allowed to be transferred except for conjugal purposes; their consent was to be obtained, and their choice consulted; kind, humane treatment was enforced, and the whole system of considering them as mere cattle was discouraged, without any indication, however, of interference with the right of property so long existing."

While these and similar reforms were in progress, a new turn was given to the course of improvement by an incident of a most unpromising kind. A well-appointed party of plunderers entered the Mairwara to carry off booty; but their objects being suspected, the villagers attacked and routed them—capturing a number of prisoners, who were delivered over to the British authorities. What became of them further Col. Dixon shall tell us.—

"The prisoners were sentenced to four years' imprisonment, with labour, in the Mairwara gaol; but before that period had expired, a plan offered itself for turning their services to useful account. Poverty and ignorance had actuated them to enrol themselves under the banner of Ujub Singh. It was manifest that were they induced into habits of thrift, they might become useful subjects. The plan in contemplation possessed novelty, it is true; but it merited a trial; for should it prove successful, we might adopt it as a guide for future observance. After due consideration, it was arranged to form the robbers into a village community, to be located on an uncultivated spot within three miles of Nya Nuggur. The parties concerned acquiescing in the proposition, several hundred beegahs of land were apportioned off for their use. Good security having been obtained, the prisoners were permitted to quit the gaol every morning, one of the leg chains being fixed and the other held in hand for the purpose of digging wells at their new village; they returned unattended every evening to sleep in the gaol. On the expiration of their imprisonment, they were joined by their families and relations, and commenced in earnest on the cultivation of the soil. In the course of a year after their release, the new village exhibited signs of prosperity. It now contains twenty-seven families, and pays us a yearly revenue of 770 rupees. From the day of their location up to the present time, no case of misconduct has been brought against them. The character of the people has been marked by order, propriety, and untiring diligence in their rural pursuits. The great facility with which a band of robbers belonging to a foreign state has been converted into a rural, revenue-paying peasantry, as exemplified in the pillagers of Gungpore, may not prove uninteresting or undeserving of notice and observance by public authorities, who may possess the ability to repeat what has been so successfully carried out at the village of Sheonathpore."

The success of this experiment led to the idea of encouraging all the inhabitants of the hills to settle on the land and become cultivators. Lands were given to such as expressed any willingness to be taught the arts of husbandry and to settle down to honest labour. The great obstacle to this design was, the peculiar character of Hindú society—the system of castes—and the separation of trades and callings. It was some time before Col. Dixon prevailed with any one to move out of the tra-

ditional grooves; but the details by which the result was brought about are full of curious and instructive interest.—

"The communities of the Mair villages consist essentially of themselves, who are the cultivators, and the servants of the village,—viz. the smith, carpenter, potter, minstrel, barber, and bulahce. The tillage of the soil does not devolve on these classes as their immediate calling; for they are paid by the cultivators a certain quantity of grain each harvest and for each plough, besides receiving stated perquisites on the occasion of a marriage or the birth of a son. The business of the Dholec, or minstrel, was exclusively restricted to his professional avocation, in attending at weddings, or in accompanying the chief of the village on all occasions of festival. The Bulahce, answering to the Chumar of the provinces, made and repaired shoes for the community free of expense, from the hides of deceased cattle, prepared by himself: he repaired well-buckets, and was the out-door servant-of-all-work to the village. It was evident these classes enjoyed an unnecessary degree of leisure, and that, if we could succeed in applying their energies to husbandry, we should at once command a large increase to our agricultural means. The Bulahce being the lowest caste man in the village, and the one least of all connected with the tillage of the land, was first taken in hand. He was promised waste land, bullocks to till it, and advances for sinking a well, constructing a naaree, or building a stone dike, according to the land in his village. He was told that he was now the slave of the village community; that, by himself becoming a cultivator, possessing cattle and a well, his respectability, not only in his own village, but amongst the whole of his brethren in caste, would be increased; that, by becoming a zumeendar, he would, from his advanced position in society and means, have his brethren suing him to take their daughters in marriage with his sons. In a word, his pride was flattered. It is unnecessary to add that the force of persuasion was effectual. He took kindly to the occupation of cultivator, and, through the force of example, every Bulahce has now become a zumeendar. The Lohar, carpenter and Koomhar, were craftsmen in their own line, their business demanding constant application. People of this class were readily open to reason, and, as they found the Sirkat was liberal in making advances for agricultural works, and that, if they did not take their share of the waste land to be divided amongst the village, no such favourable opportunity might again offer, they cheerfully signified their acquiescence in the cultivating mania which was now beginning to pervade the tract. The minstrel was a more difficult subject to handle. His calling is essentially that of a gentleman. Laborious thrift with him and his class was unknown. His hands had never been blistered from friction with a plough-handle, or by contact with any rural implement. His energies were restricted to playing the fiddle, beating the drum, singing the praises of his chief or clan, and telling stories. His treatment required adroit management. It is sufficient to say his pride too was flattered, and that he was enrolled as a convert to rural industry. Again, the force of example was great; and now scarcely a minstrel is to be found who is not employed as a cultivator."

Gradually the whole population became attached to industrial pursuits. Col. Dixon built a new town: and encouraged strangers of various castes—particularly that of Buneahs (shopkeepers or petty merchants) to settle in it,—capital and a readier means of buying and selling being two of the great wants of the young community. A dozen years ago the district was wholly dependent on supplies brought in (chiefly by plunder) from a distance. The population has much increased,—yet it now exports to surrounding towns and villages considerable supplies of produce. A strong and well planned town has been built, with two miles of wall as a defence. Trade is established and many of the traders are getting rich. The manufactures of the town are already various and considerable; and the sounds of honourable industry are heard not only in the vicinity of

Nya Nuggur, but in three or four hundred villages erected in the midst of the jungle. Civilization has dawned on the face of those long-troubled hills in some of its most benignant forms; and, to adopt the language of our authority for these statements, the habits of the Mairs have been so completely changed, that a woman can now walk unattended two or three miles across the country without fear of being insulted or stolen!

These are the trophies of peace and earnestness. What has been done by Col. Hall and by his cautious and energetic successor in the field, may surely be done again and again elsewhere. It is time to cease thinking that we are only encamped in Hindustan. The country is in our hands for good or for evil. The soldier and the policeman express a very small portion of the duties and responsibilities which have devolved on us.—The judgment and ingenuity displayed by Col. Dixon in carrying out the Mairwara experiment are worthy of all honour. His deeds of peace will merit higher praises from the sensible portion of mankind than the most brilliant feats of arms. Nya Nuggur gives a higher patent of nobleness than any that can be won at Waterloos or Chillianwallahs.

Punch's Pocket-Book for 1851. Punch Office. For the coming year our old acquaintance *Punch* puts on his freshest of masquerades. For a season or two past he has been rather grave and lugubrious for a formal professor of merriment:—but here he shows the joyous visage of his earlier time. His cap is of the old quaint cut, and his bells shake out the laughing notes to which the light spirits of the Christmas season danced of yore. As the long nights set in, and we socially draw round the winter's fire—making the graciousness within a set-off against the dreariness without—we gladly welcome any friend who brings with him a string of pleasant fancies, gentle admonitions, and the humours which provoke a harmless mirth. Among the ministers of the season, we have learned to look trustingly to *Punch*. We expect his rubicund and Christmas smile—and listen for the tones of his familiar voice. Here we have him grave and gay—gravity and gaiety with *Punch* being commonly convertible terms—his gravity including a sort of gaiety, and his gaiety covering grave morals.—But enough of preface. At random we select a page or two of illustrations.—

"Specimens of a Romantic Guide to London.

"*Antiquarian Society.*—Holds its meetings in Somerset House; and is wholly supported by the voluntary contributions of the slow and sure. The President is the Oldest Inhabitant. The first recorded joke is here to be seen (by especial ticket) in the original Sanscrit; it is still in excellent preservation. Formerly, the relic could be borrowed upon giving sufficient security for its return; but so many Members of Parliament having abused the privilege (Colonel S.—p once kept the joke for three years, and nothing came of it), that the Committee have wisely resolved in future to keep the joke entirely to themselves. Any gentleman who writes a very funny farce, may, if he please, assert his right to become a member of this body. The honorary initials are F.A.S. Younger members, however, prefer an addition, as—F.A.S.T.

"*Bridewell.*—A prison in which Sir Peter Laurie 'put down' suicide. His picture (painted by order of the Court of Aldermen) hangs in the Court Room. Sir Peter is painted in the act of 'putting down' the abuse alluded to; and it is thought by connoisseurs to be quite as natural as life. Indeed, the portrait is such a speaking likeness that few have the courage to encounter it.

"*British Museum.*—The private residence of a librarian, from childhood employed upon a catalogue, and who has almost conquered the A.B.C. of the document. It was well and wittily observed in the

House of Commons by a Member, whose name did not transpire, that to have a complete catalogue, you must have a Y.Z.—(N.B. Persons desirous of attending the Reading Rooms, should in winter be provided with woollen comforters for the neck; cayenne lozenges for inward warmth; and more than an ordinary supply of resignation and patience.)

"*Downing Street.*—This street is distinguished for the 'slowest' coach-stand in London.

"*Heralds' College, Doctors' Commons.*—At this establishment is kept a most curious Zoological Collection on parchment. Lions, unicorns, griffins, dragons, and monsters of every variety; to be had correct and at a moderate price, and warranted to fit any name with sufficient money to pay for the emblazonment. It was at the *Heralds' College* that, after only twenty minutes' search, the arms of the celebrated Miss Biffin (who, until that time, had cut out watch-papers with her mouth) were duly discovered. The *Heralds' College* is ready, at any notice, to supply arms to any persons soever. Indeed, at the time of the demonstration of the Chartists, great fears were entertained by the Government that the *College* would supply arms even to them.

"*Inner Temple.*—To the south of Fleet Street. Once distinguished for its revels; that have now wholly fallen into disuse. We are told that Sir Christopher Hatton, when Lord Chancellor, danced in the Inner Temple Hall with the seals and mace of his office before him. The dance, however, ceased in the Chancellorship of Lord Eldon. His Lordship, who, it is known to his honour, was a pious respecter of ancient customs, in the first year of his Chancellorship, stood up, mace and all, to perform the usual saltation; but stood so long motionless, doubting which foot he should put forth first—the right foot or the left—that the spectators became impatient, hissed, used catcalls, and broke into a row that was only finally quelled by an onslaught of watchmen.

"*Pump.—St. Michael's, Aldgate.*—A firm upon which the Spanish government has made all Spanish Bonds payable. Apply, at any time, to the turncock of the district, the Pump having been pulled down."

"*The Preparatory School for Young Ladies* is suggestive of a useful social reform,—and tells better than the political squibs which have adorned the last volume or two of the *Pocket-Book*. The illustration, by Leech, is capital. 'Macbette' is a whimsical satire on the Italian libretti,—and 'The Seedy Railway' is excellent in its way. The following couple of poetical effusions may amuse some of our readers. The initiated will have no difficulty in assigning them to their respective authors.—

The Wallentine.

I wish I hadn't never seed
That pritty face o' yourn,
For since the pane as I've endoor'd
Ain't hardly to be bourn.

T'vos on a verr'y dirty day
As I fust did see,
Crossin' the Crossin' wot I sveeps,
And 't'vos all hup wup me.

I dropt my broome and stoop to gays,
And almost goot noot downe
All by a Cab and Hommbus,
And never begg'd a brown.

It 'tain't no dirty browns I vant
For to reseave of you,
It is your true and constant luv
Alone for me will doo.

I follur'd you a long way off
Vile you did yolk afore,
Until at length I sor you stop
At Lord Fitzzeagle's dore!

And now I've found about you all,
And how it 'tain't no good;
I cannot have you far my wife,
However much I wood.

I tries with gin to drownd my voes
And to forgit my tortur;
But 'tain't no use, I weep so fast
As drownds the gin with vortier.

And if I goes to have a whiff
Each hi's a water-spout,
For tears like rain run down my knose,
And puts the Backy out.

My broome's vore out the Crossin' foul,
My bizin's gone to pot,
All owin' to your pritty fase,
As vill not be forgot.

Then be my Wallentine, hor else
You'll bring into the Wurkus
The Crossin' sweeper (left hand side)
A top of Regen' Sures.

Classic Song for the Many.

Designed on the Collegiate System, for the Improvement of the Human Mind.

Oh! the hardy and the ages of classical ages,
Oh, the tyrants and heroines and heroes!
Oh, the Homers and Platos, the Virgils and Catos!
The Andromedas, Hectors and Neros!
There are Hesiod and Horace—there's Xenophon for us,
There are no less a man for his master
Than Socrates—wine up—who drank up his p'ison
As a Dutchman would smoke his conaster.
There was grandfather Priam—much older than I am—
There was Go-it-like-winkin' Achilles;
There were Diomedes twain—one who fought on Troy's
plain—
One who bred anthropophagus allies.
Him to feed his own stud—that may well be call'd
"blood!"
Says great Hercules, whom I'd forgotten,
But who still will be famed until Ireland's reclaim'd,
Or the oak of old England is rotten.
There were Sappho and Dido—who both suicide, oh!
Fit for shame! for their lovers committed—
For Eneas and Phao; and there was Lycan,
Who his guests—the old cannibal!—spit'd.
There was Romulus, Remus, and big Polyphemus—
There you go, as we say, with your eye out!
Saul, Rhesus, Pygmalion, and Ceresus,
Names in our time not likely to die out.
There were Pelops and Bion, Lycurgus, Ixion,
Julius Cesar, and ditto Augustus;
Alexander and Ferus, Constantius Chlorus,
And, besides, Aristides, called Justus.
There was also great Pompey; with Crassus for stumpy
As known'd as the "Man made of Money;"
There was Sophocles, he who was surnamed the Bee,
From his verse being pleasant as honey.
Old Ezechyls Fame, too, assigns a great name to;
Euripides—his name not small is;
Prometheus Desmetes a poem of note is,
Is Iphigenia in Aulis.
There were also Miltiades, wild Alcibiades,
Themistocles, Epaminondas,
Apollonius Rhodius, and likewise Harmonius;
And Mark Antony—precious old fond ass!
How tis fit to name Solon; but moments fast roll on:
It were tedious to make a long story.
Which by no means will suit us; so let Cassius and Brutus
With Bellerophon rest in their glory!

Here is a sample of the graver mood to which
we have referred,—with brief touches of nature
and intimations of that subtle range of thought
which characterize the essays of the chronicler
of Cloverhook. The anecdote is headed—

"The Flight of Time."

"It rained cats and dogs; many specimens of
which went their way to the water-butts. And still
cats and dogs came down in that diluted state best
known by its volume to be animals canine and feline
dissolved into a torrent. The dogs that are rained
out, it is plain, Skye-terriers: the cats are not yet
arranged, but patiently wait the leisure of Professor
Owen.—Rain—rain—and continual rain. The flag-
stones of London are without speck or taint: the
highway is so cleansed by the deluge, that the cross-
ingsweeper might, if he had the meal, eat his dinner
upon the granite—the granite duly dried for the ban-
quet. Rain—and more rain!—It is impossible to go
out in such a deluge—equally impossible, with dis-
tinction in the very thought of it, to lose the railway-
train. The train starts at a quarter past one. It is
now half-past twelve. There remain three-quarters of
an hour only; and—to run all the way—it would be
a good half-hour's run to win the station. If the
torrent do not cease in a quarter-of-an-hour, we must
start; although we become soaked to the skin. Only
a quarter-of-an-hour!—At the very notion, and as
though in revenge of its impertinence, the torrent
tumbled down thicker and thicker. Leave off in a
quarter-of-an-hour! The rain, to the astonishment
of the oldest inhabitant, had plainly enough set in
for a week.—What a whizz and a patter, as the water
reboils from the stones! We cannot hear the
ticking of the coffee-room clock—it is drowned in
the noise of the torrent; but we can see the silent
hands moving—moving in steadiest serenest mockery
towards the Roman numeral I. Hallo! here's a
hackney-cab.—Heigh! Here! Hallo!—The cab-
man casts one eye towards the window—beholds us
frantically thumping at the pane—wildly petitioning.
He sees us, and with a regulated ferocity begins to
whistle. He gives his horse a gentle hint of whip-
cord, and drives on. The monster has a fare!—And
here, reader, let us put it to you if there is anything
in this struggle-for-a-shoulder-of-mutton life, more

abject and more insolent than one and the same
hackney-cabman without a fare and with one? The
fellow is without a fare. How coaxingly he holds
his whip up in your face! What a deft, amiable
jerk he gives it, as though with most potent polit-
ness, he would—by its means—whip you inside; land
you on the seat like a hooked trout, played and then
landed on the greensward. The varlet cabman smiles
from his box, the embodiment of servile solicitation.
And wherefore? That hackney-cabman is without a
fare.—The cabman is blind and deaf. How he
drives, never deigning a look or a gesture towards
you. It is impossible that the man can see you
waving your umbrella—can hear you shouting. Yes
he can, if he will, both see and hear. But why should
he see—why hear? Has not the hackney-cabman a
fare?—These conditions of mercenary man went
through our mind, and still the rain came down. We
turned our eye to the time-piece—we looked out
again upon the street. The rain had stopped. Sudden-
ly, instantaneously, as though turned off from
the main—stopped.—We rushed out—there was
time, with a run for it, to catch the train. We passed
St. Somebody's Church. There were two boys
crawled from under the porticos: two boys in veriest
shreds and tatters, the rain yet pouring down their
whitened backs and legs, white and staring through
their rags. The rain dripped from every remnant:
water-rats were never wetter.—The boys stood out
upon the pavement. The most ragged, and, if there
could be a choice, the most wet, threw up a jocund
look towards the church-clock. 'A quarter to one,'
said he, in a blithe and surprised voice—'a quarter
to one! Well, I declare—how this morning has
slipped away!'—What a lesson—thought we, hurrying
towards the rail—what a lesson to folks who, in
silks and satins, and by sea-coal fires, have time so
heavily upon their hands,—when drenched ragged-
ness, with no home but the streets, marvels at the
flight of time, and saddened by the pitiless shower,
wonders how 'the morning slips away!'

As we have kept our readers well informed
as to the character and prospects of the forth-
coming Great Congress of 1851, we may add
here that *Punch* has prepared a specimen of a
charade for that Exhibition.—We will give our
readers thus early an opportunity of guessing
it.—

Punch's Charade for the Exhibition of 1851.

I am found in the sea, I am found in the air,
I am found in a bed, I am found in a chair,
I am found in the palace, I'm found in the lane,
I am found in the fields, I am found on the plain,
I am found down a well, I am found up the steeple,
I am found by myself, I am found with the people,
I'm found in the cellar, I'm found on the wall,
I'm found very great, and I'm found very small,
What I am none can tell, yet I've not the least doubt
That those who have sought me have all found me out.

It is scarcely necessary to add that 'Punch's
Pocket-Book' contains the usual amount of al-
manac information, and a number of ruled leaves
left blank for memoranda.

*Commercial Law: its Principles and Adminis-
tration; or, the Mercantile Law of Great
Britain compared with the Laws and Codes
of Commerce of other Countries.* By Leoni
Levi. Benning & Co.

It is no small praise of Mr. Levi's book to say,
that the contents fairly and honestly justify
the title. He has written a *bonâ fide* treatise
which, with great learning and no common de-
gree of judgment, does lay before the student
a comparative digest of the commercial law of
Great Britain, and of that of most of the civilized,
or even partially civilized, countries of the world.
On so large a scale and in so systematic a form,
this is a feat which has not been accomplished
before; and we are bound to remember, that if
the present volume is here and there imperfect,
its author has had to work without models, to
explore without guides, and to contend with a
mass of heterogeneous details which would have
quite disheartened any less enthusiastic inquirer.
The present volume is described as the first of a
series,—and contains, therefore, a portion only
of the results which have rewarded Mr. Levi's

perseverance. The most important subject dis-
cussed in the present treatise is, the law of
Partnership; and we apprehend that the careful
compilations which are here made with method
and precision from the commercial codes of
Europe and America on this important and in-
tricate branch of mercantile jurisprudence, will
be exceedingly acceptable at this juncture to a
wide class of intelligent persons.

Mr. Levi's enterprise in the preparation of
this volume has been from the commencement
bonâ fide. Pains really have been taken, and
efforts really have been made on rather an ex-
tensive scale, to gain authentic information
from sources of acknowledged authority. Lord
Harrowby obtained for the author complete
command over the libraries of the Board of
Trade and of the British Museum; and through
the intervention of Mr. Hume—always ready
with his effectual and unostentatious assistance
in the promotion of objects which promise to
increase the happiness or convenience not merely
of his fellow-countrymen, but of his fellow-crea-
tures—Mr. Levi obtained access to the library
of the Foreign Office. Here he found the works
of the French codifiers,—and in particular the
great treatise of M. Anthoine de St. Joseph
entitled 'Concordance entre les Codes de Com-
merce Étrangers et le Code de Commerce
Français.' As Mr. Levi is not a professional
jurisconsult, it is no reproach to him that he
appears to have met with this work of his
great French predecessor for the first time in
his researches in Lord Palmerston's depart-
ment. He has also to acknowledge very ex-
tensive and valuable assistance from private
sources,—especially from Liverpool, at which
port he describes himself as having been mainly
instrumental in the establishment of the Cham-
ber of Commerce.—We are thus careful in indi-
cating the origin of this volume, because it re-
lates to a subject, and professes to adopt a style
of treatment, in the pursuit of which the authen-
ticity of the materials is perhaps the most im-
portant consideration.

Mr. Levi is desirous of reforming, as well as
of expounding, the commercial codes of the
world. He introduces the more specific con-
tents of his treatise with a very well-written
programme of what he calls "A National and
International Code of Commerce among all
Civilized Countries"; and in an Address to
Prince Albert, he proposes that a conference
shall be held in London in June 1851, in con-
nexion with the Great Exhibition, for the pro-
motion of this imposing object. He suggests
that the conference in question shall be com-
posed of merchants and other competent per-
sons from the several countries of the world,
and shall be regarded as the first step towards
the establishment of a permanent body in Lon-
don, to be called "The British Association for
Promoting the National and International Code
of Commerce among all Civilized Nations."—
We confess that we are somewhat staggered by
the magnificence of these titles, and entertain
considerable doubts as to the practical utility,
in the present stage of the discussion at least,
of the imposing association which Mr. Levi sug-
gests. Mr. Levi conceives that by his Con-
ference and his permanent Committee he would
be able to promote a very effectual reform, and
the introduction of a high degree of uniformity
—or as he expresses it, "universality"—into
the principles of commercial law. We are
afraid that the comprehensiveness of his point
of view has been obtained at the expense of its
accuracy. It is evident—and it is the fact as
shown by Mr. Levi's own researches—that the
principles of mercantile jurisprudence are already
exceedingly uniform in most countries. The
uniformity of a law relating altogether to pro-

erty is a necessity of its existence, unless the authority of the judge is to be made a mere weapon in the hands of the dishonest. The object and the office of all mercantile law is to apply to particular circumstances the fundamental doctrine of a private right to fairly acquired wealth; and this is a principle so simple that, as Mr. Levi has shown, the points of radical divergence between the laws of one country and those of any other are singularly unimportant. The real differences between the mercantile laws of the civilized states of the world are differences not of principle, but of formality, process and administration. We are fully sensible of the importance of simplicity and clearness in all systems of law which are to regulate the daily business of life,—but we doubt both the possibility and the desirableness of forming and enforcing anything approaching to a “universal code.” The only quality in law which is universal is, its Equity. The means and the expedients by which the equity is applied to practice have always been, and perhaps always will be, as various as the climate, habits, and degrees of civilization of each particular country,—and also as various as the more or less commercial character of the people among whom each law has to be administered. As a general rule it will be found that nearly all countries where the ramifications of commerce are extensive and minute have been unable to reduce their commercial law into any single code which has maintained its authority for more than a short time. The truth is, that the growing complexity of transactions has set at defiance the comprehensiveness or the subtlety of any unalterable form of words. We find, for example, that Hamburg has no code,—Lubeck has no code. Neither have the United States,—nor has England,—nor has Scotland. The *Code Napoléon* in France has hitherto served the purposes of that country because the intricacies of commercial litigation in France bear about the same relation to those of Great Britain or of New York as the Fleet Ditch bears to the Thames. It is in the highest degree desirable that as frequently as possible each branch not only of commercial law but of all other kinds of law should be consolidated, abridged and simplified; but the attempt so to perform a task that it shall never need to be repeated has hitherto failed in all cases of this nature when tried on a really grand scale. Finality in codification is no more possible than finality in physics.

The great evil of the merchant is, not the law, but the process and the court. At this moment even the English law of partnership is not unjust, but it is unavailable. The letter of the statute decrees justice,—but enforced through the medium of the Court of Chancery it inflicts ruin and death.

Mr. Levi will do well to consider that all great improvements of commercial law—we do not say of political law—have been in the department of process, not of principle. The County Courts are a recent illustration of this remark. Those courts have not interfered in any way whatever with the essence of our jurisprudence; but they have shortened its formalities—quickened its decisions—and promoted the ends of justice by facilitating access to the judge. We cannot help thinking that Mr. Levi will do more real good if he will condescend to pursue a more ordinary procedure. Aided by the resources of his volume, there seems to be every inducement to the Chambers of Commerce of our large seaport and manufacturing towns to appoint select committees of their members, to whom might be committed the task of watching over the progress and urging on the amendment of the mercantile law of the foreign country with which they are severally most intimately connected. At

Liverpool, for example, there can be no lack of thoughtful and intelligent persons who are practically conversant with the usages of the cities of North and South America. If the sentiments and suggestions of these persons could be laid in an official form before the authorities of the foreign States with which Liverpool is connected, we can imagine no mode of representation more likely to obtain attention and to insure redress. We are quite willing to admit that in this simple and quiet way of conducting the business there is a total sacrifice of the *clat* of Mr. Levi's prospectus,—but Mr. Levi is too sensible a man, we should think, to risk a sacrifice of the substance for the sake of the shadow.

We have already alluded to the circumstance of no commercial codes in a complete state being found in existence in States distinguished for the extent of their commerce. The most important exception to this general truth is, Holland; but in that country the existing law came into force so recently as the 1st of Oct. 1838,—and the process of compilation was formidable in the extreme. With reference to Hamburg Mr. Levi says:—

“Though the commercial laws of Hamburg are now of old date, and have frequently, and particularly in later years, been sought to be submitted to revision, yet going back as they do to the statutes of 1603, and supplied where defective by enactments of greatly more recent date, they demand our notice.”

—In the case of Lubeck we find still more strikingly the presence of that Saxon spirit of piecemeal legislation which is one of the great and salutary distinctions between the political legislation of this country and that of France. Mr. Levi says:—

“Lubeck, though a very commercial city, does not, properly speaking, possess any body of commercial law. She borrows provisions relative to this matter either from the common law of Germany, from foreign legislation, or from ancient statutes. The *Stadtrecht*, which is the foundation of the law of Lubeck, is not sufficient for the wants of commerce; yet with all the imperfections of the law, attempts to improve it have proved abortive.”

These extracts will to some extent illustrate the general principles for which we have contended.

Mr. Levi's volume is very handsomely printed. The laws of the different countries are placed in parallel columns,—and an uncommon degree of pains has been taken to render the whole treatise popular and useful.

The Life and Correspondence of the late Robert Southey. Edited by his Son, the Rev. Charles Cuthbert Southey, Vol. VI. Longman & Co.

THAT we approach the close of this work without regret is, we must repeat, owing to no want of interest in its subject, from no question as to the value of the fullest possible portraiture of the author of ‘*Thalaba*,’ ‘*The Colloquies*,’ ‘*The Life of Nelson*,’ and ‘*The Doctor*,’—but because an increased sense that the hands which have held the pencil are imperfectly skilled in draughtsmanship. Here is no satisfactory picture either of the man or of the author. It is of little purpose that the biographer in his epilogue authenticates and commends himself as under.—

“While, however, I have necessarily been obliged to leave out many interesting letters, I feel satisfied that I have published a selection abundantly sufficient to indicate all the points in my father's character—to give all the chief incidents in his life, and to show his opinions in all their stages.”

The Rev. Mr. Southey forgets that he has memory to help him. Those not possessing such aid will hardly accept the indications as clear,—nor admit that the chief incidents of Southey's life are sufficiently laid before the public. Let us at once add, that we do not

conceive these to have lain in the poet's domestic career. Regarding that, we are convinced from what is before us that affectionate and reverent discretion has been used by the biographer. Whatever comes of minute history on a future day, we would not have “the dark closet” which exists in every household laid bare to a prying public, while the master-spirit of the silent mansion is hardly cold in his grave. The bad and vulgar spirit of curiosity cannot be too peremptorily barred out and discouraged in all such cases.—Our censure refers to the literary life of the Laureate—for his works were with him “chief incidents.” We recollect how, when Southey was called on to arrange a biography, he gathered here a trait, there a characteristic word,—from a third source a familiar note or memorandum precious because it was individual—till in his sketching the man was complete before us. When we advert, for instance, to his ‘*Life of Cowper*,’—“wrought,” to use his own words, “in mosaic,”—when we recall the adroit and fascinating manner in which the rise, continuance and close of Cowper's chief incidents—his works—were dwelt on,—we cannot reconcile ourselves to the indifference with which Southey's late literary labours are here thrown down on the page, rather than framed in the gallery of pictures. The very history of this aforesaid ‘*Life of Cowper*’ was worth inquiring into and narrating. Then, in place of anything like a satisfactory or coherent birth, parentage and education of that queer book, ‘*The Doctor*,’ we have merely a few scattered traits and glimpses, which convince us how rich the subject must have been if treated less slightly—not to say unsympathetically. Lastly, as regards the correspondence, we seem to recollect letters in former biographical and literary works—let us instance the *Lives of William Taylor of Norwich*, and of Sir Egerton Brydges, and the topographical collections of Mr. Bray, as suggesting themselves at the moment—the variety of which warrant us in fancying that but a poor and meagre selection from the correspondence is here before us.

This sixth volume begins with a portraiture of Southey when about fifty-five years old. The passages concerning his manner have been furnished by a friend of the biographer.—

“His forehead was very broad; his height was five feet eleven inches; his complexion rather dark, the eyebrows large and arched; the eye well shaped and dark brown; the mouth somewhat prominent, muscular, and very variously expressive; the chin small in proportion to the upper features of his face. He always while in Keswick wore a cap in his waist, and partly from habit, partly from the make of his head and shoulders, we never thought he looked well or like himself in a hat. He was of a very spare frame, but of great activity, and not showing any appearance of a weak constitution. * * Though he did not continue to let his hair hang down on his shoulders according to the whim of his youthful days, yet he always wore a greater quantity than is usual; and once on his arrival in town, Chantrey's first greetings to him were accompanied with an injunction to go and get his hair cut. When I first remember it, it was turning from a rich brown to the steel shade, whence it rapidly became almost snowy white, losing none of its remarkable thickness, and clustering in abundant curls over his massive brow. * * The characteristics of his manner, as of his appearance, were lightness and strength, an easy and happy composure as the accustomed mood, with much mobility at the same time, so that he could be readily excited into any degree of animation in discourse, speaking, if the subject moved him much, with extraordinary fire and force, though always in light, laconic sentences. When so moved, the fingers of his right hand often rested against his mouth and quivered through nervous susceptibility. But excitable as he was in conversation, he was never angry or irritable; nor can there be any greater mistake concerning him, than that into which some persons have

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fallen when they have inferred, from the fiery vehemence with which he could give utterance to moral anger in verse or prose, that he was personally ill-tempered or irascible. He was in truth a man whom it was hardly possible to quarrel with or offend personally and face to face; and in his writings, even on public subjects in which his feelings were strongly engaged, he will be observed to have always dealt tenderly with those whom he had once seen and spoken to, unless indeed personally and grossly assailed by them. He said of himself that he was tolerant of persons, though intolerant of opinions. But in oral intercourse the toleration of persons was so much the stronger, that the intolerance of opinions was not to be perceived; and indeed it was only in regard to opinions of a pernicious moral tendency that it was ever felt. * * In conversation with intimate friends he would sometimes express, half-humourously, a cordial commendation of some production of his own, knowing that with them he could afford it, and that to those who knew him well it was well known that there was no vanity in him. But such commendations, though light and humorous, were perfectly sincere; for he both possessed and cherished the power of finding enjoyment and satisfaction wherever it was to be found,—in his own books, in the books of his friends, and in all books whatsoever that were not morally tainted or absolutely barren. * * He concealed, indeed, as the reader has seen, beneath a reserved manner, a most acutely sensitive mind, and a warmth and kindliness of feeling which was only understood by few, indeed, perhaps, not thoroughly by any. He said, speaking of the death of his uncle Mr. Hill, that one of the sources of consolation to him was the thought, that perhaps the departed might then be conscious how truly he had loved and honoured him; and I believe the depth of his affection and the warmth of his friendship was known to none but himself. On one particular point I remember his often regretting his constitutional bashfulness and reserve; and that was, because, added to his retired life and the nature of his pursuits, it prevented him from knowing anything of the persons among whom he lived. Long as he had resided at Kewick, I do not think there were twenty persons in the lower class whom he knew by sight; and though this was in some measure owing to a slight degree of short-sightedness which, contrary to what is usual, came on in later life, yet I have heard him often lament it as not being what he thought right; and after slightly returning the salutation of some passer by, he would again mechanically lift his cap as he heard some well-known name in reply to his inquiries, and look back with regret that the greeting had not been more cordial."

The following trait will interest students and literary collectors.—
"With respect to his mode of acquiring and arranging the contents of a book, it was somewhat peculiar. He was as rapid a reader as could be conceived, having the power of perceiving by a glance down the page whether it contained anything which he was likely to make use of.—a slip of paper lay on his desk, and was used as a marker, and with a slight pencilled S he would note the passage, put a reference on the paper, with some brief note of the subject, which he could transfer to his note-book, and in the course of a few hours he had classified and arranged everything in the work which it was likely he would ever want. It was thus, with a remarkable memory (not so much for the facts or passages themselves, but for their existence and the authors that contained them), and with this kind of index, both to it and them, that he had at hand a command of materials for whatever subject he was employed upon, which has been truly said to be 'unequalled.'"

Towards the earlier part of the volume, we find Southey sorely vexed in mind at the turn which politics and public affairs were taking in 1829-30,—assailed by and assailing in turn the Rev. Mr. Shannon, a Catholic priest, who had assumed as existing on his part a steady enmity to Ireland,—anxiously corresponding with Mr. Rickman on the subject of co-operation in labour,—and, though a scholar in learning and a Conservative in his dismal view

of public affairs, regarding hopefully signs of the times which have driven less erudite men into the solitude of their own libraries, and provoked philosophers professing a wider sphere of vision into howls of disdain at the superficial present as compared with the profound past. Writing about Poetry to Mr. Ticknor, in America, he says:—

"With us no poetry now obtains circulation except what is in the Annuals; these are the only books which are purchased for presents, and the chief sale which poetry used to have was of this kind. Here, however, we are overrun with imitative talent in all the fine arts, especially in fine literature; and if it is not already the case with you, it will very soon be so. I can see some good in this: in one or two generations imitative talent will become so common, that it will not be mistaken, when it first manifests itself, for genius; and it will then be cultivated rather as an embellishment for private life, than with aspiring views of ambition. Much of that levelling is going on with us which no one can more heartily desire to promote than I do,—that which is produced by raising the lower classes. Booksellers and printsellers find it worth while now to publish for a grade of customers which they deemed ten years ago beneath their consideration. Good must result from this in many ways; and could we but hope or dream of anything like long peace, we might dream of seeing England in a state of intellectual culture and internal prosperity such as no country has ever before attained."

It is noticeable, however, that this prophetic largeness of view and candour of construction were at the mercy of the first strong personal impulse. Literary judgments are more than once given in these pages which we can hardly imagine that posterity will accept, far less ratify. For instance, "by far the most original poem that this generation has produced," according to Southey, was not 'The Ancient Mariner,' and not 'Peter Bell,'—nor tale by Crabbe, nor Border romance by Scott,—nor transcendental dream by Shelley,—nor Byron's 'Childe Harold,'—(all, we submit, types, the prototypes of which it would not be easy to designate)—but 'Zophiel, or the Bride of Seven,' by Maria del Occidente—Mrs. Brooks of New England.

We will now extract a passage or two which, in themselves bright and amusing, have small connexion one with the other. The following rapture over the arrival of a box of old books will go to the heart of many a bibliophile besides the author of 'Philip van Artevelde,' to whom it was addressed.—

"Oct. 8, 1829.

"My dear H. T.—I have been jumping for joy: Verbeyst has kept his word; the bill of lading is in Longman's hands, and by the time this reaches you I hope the vessel, with the books on board, may be in the river, and by this day month they will probably be here. Then shall I be happier than if his Majesty King George the Fourth were to give orders that I should be clothed in purple, and sleep upon gold, and have a chain about my neck, and sit next him because of my wisdom, and be called his cousin. Long live Verbeyst! the best, though not the most expeditious of booksellers; and may I, who am the most patient of customers, live long to deal with him. And may you and I live to go to the Low Countries again, that I may make Brussels in the way, and buy more of his books, and drink again of his Rhenish wine and of his strong beer, better than which Jacob van Artevelde never had at his own table, of his own brewing; not even when he entertained King Edward and Queen Philippa at the christening. Would he have had such a son as Philip if he had been a water-drinker, or ever put swipes to his lips? God bless you!

R. S."

A sketch of Barry, communicated to Allan Cunningham, who was just then engaged on his 'Lives of the Painters,' is graphic.—

"I knew Barry, and have been admitted into his den in his worst (that is to say in his maddest) days,

when he was employed upon his Pandora. He wore at that time an old coat of green baize, but from which time had taken all the green that incrustations of paint and dirt had not covered. His wig was one which you might suppose he had borrowed from a scarecrow; all round it there projected a fringe of his own grey hair. He lived alone, in a house which was never cleaned; and he slept on a bedstead with no other furniture than a blanket nailed on the one side. I wanted him to visit me. 'No,' he said, 'he would not go out by day, because he could not spare time from his great picture; and if he went out in the evening the Academicians would waylay him and murder him.' In this solitary, sullen life he continued till he fell ill, very probably for want of food sufficiently nourishing; and after lying two or three days under his blanket, he had just strength enough left to crawl to his own door, open it, and lay himself down with a paper in his hand, on which he had written his wish to be carried to the house of Mr. Carlisle (Sir Anthony) in Soho Square. There he was taken care of; and the danger from which he had thus escaped seems to have cured his mental hallucinations. He cast his slough afterwards; appeared decently dressed and in his own grey hair, and mixed in such society as he liked. I should have told you that, a little before his illness, he had with much persuasion been induced to pass a night at some person's house in the country. When he came down to breakfast the next morning, and was asked how he had rested, he said remarkably well; he had not slept in sheets for many years, and really he thought it was a very comfortable thing. He interlarded his conversation with oaths as expletives, but it was pleasant to converse with him; there was a frankness and animation about him which won good will as much as his vigorous intellect commanded respect. There is a story of his having refused to paint portraits, and saying, in answer to applications, that there was a man in Leicester Square who did. But this he said was false; for that he would at any time have painted portraits, and have been glad to paint them."

We must pass over Amelia Opie coquetting (on the strength of a random commendation) for a niche hard by that allotted to Elizabeth Fry, rather than taking any continuous pains to win it,—to come to Southey's judgment of Bishop Heber.—

"I dare say it will generally be felt that Mr. Heber's book does not support the pretensions which its title, and still more its appearance, seems to hold forth. The materials would have appeared to more advantage in a different arrangement. There is certainly an air of book-making about the publication; which is not lessened by the funeral verses that it contains. Mine might have accompanied the portrait, in which case they would have seemed to be appropriately introduced; in fact, they were composed with that design. But this book ought not to detract from his reputation, the estimate of which must be taken from those things which he prepared for the press, and from his exertions in India. He was a man of great reading, and in his Bampton Lectures has treated a most important part of the Christian faith with great learning and ability. His other published sermons are such, that I am not surprised my brother Henry should think him the most impressive preacher he ever heard. As a poet he could not have supported the reputation which his 'Palestine' obtained; for it was greatly above its deserts, and the character of the poem, moreover, was not hopeful; it was too nicely fitted to the taste of the age. * * He had a hurried, nervous manner in private society, which covered much more ardour and feeling than you would have supposed him to possess. This I believe entirely disappeared when he was performing his functions; at which time, I have been assured, he seemed totally regardless of everything but the duty wherein he was engaged. Few persons took so much interest in my writings, which may partly have arisen from the almost entire coincidence in our opinions and ways of thinking upon all momentous subjects; the Catholic question alone excepted. Mrs. Heber told me that I had had no little influence in directing his thoughts and desires towards India; and I have no doubt that some lines in Joan of Arc set him

upon the scheme of his poem on the death of King Arthur."

The last extracts which we shall this week take are from letters to Mr. Moxon. This speaks for itself.—

"I have been too closely engaged in clearing off the second volume of Cowper to reply to your inquiries concerning poor Lamb sooner. His acquaintance with Coleridge began at Christ's Hospital: Lamb was some two years, I think, his junior. Whether he was ever one of the *Grecians* there might be ascertained, I suppose, by inquiring. My own impression is, that he was not. Coleridge introduced me to him in the winter of 1794-5, and to George Dyer also, from whom, if his memory has not failed, you might probably learn more of Lamb's early history than from any other person. Lloyd, Wordsworth, and Hazlitt became known to him through their connexion with Coleridge. When I saw the family (one evening only, and at that time), they were lodging somewhere near Lincoln's Inn, on the western side (I forget the street), and were evidently in uncomfortable circumstances. The father and mother were both living; and I have some dim recollection of the latter's invalid appearance. The father's senses had failed him before that time. He published some poems in quarto. Lamb showed me once an imperfect copy: the Sparrow's Wedding was the title of the longest piece, and this was the author's favourite: he liked, in his dotage, to hear Charles read it. * * Cottle has a good likeness of Lamb, in chalk, taken by an artist named Robert Hancock, about the year 1798. It looks older than Lamb was at that time; but he was old-looking. Coleridge introduced him to Godwin, shortly after the first number of the Anti-Jacobin Magazine and Review was published, with a caricature of Gilray's, in which Coleridge and I were introduced with asses' heads, and Lloyd and Lamb as toad and frog. Lamb got warmed with whatever was on the table, became disputatious, and said things to Godwin which made him quietly say, 'Pray, Mr. Lamb, are you toad or frog?' Mrs. Coleridge will remember the scene, which was to her sufficiently uncomfortable. But the next morning S.T.C. called on Lamb, and found Godwin breakfasting with him, from which time their intimacy began. His angry letter to me in the Magazine arose out of a notion that an expression of mine in the Quarterly Review would hurt the sale of *Elia*: some one, no doubt, had said that it would. I meant to serve the book, and very well remember how the offence happened. I had written that it wanted nothing to render it altogether delightful but a *samer* religious feeling. This would have been the proper word if any other person had written the book. Feeling its extreme unfitness as soon as it was written, I altered it immediately for the first word which came into my head, intending to re-model the sentence when it should come to me in the proof; and that proof never came. There can be no objection to your printing all that passed upon the occasion, beginning with the passage in the Quarterly Review and giving his letter. I have heard Coleridge say that, in a fit of derangement, Lamb fancied himself to be young Norval. He told me this in relation to one of his poems."

A word more, from a later letter, in continuation of the subject.—

"I wish that I had looked out for Mr. Talfourd the letter which Gifford wrote in reply to one in which I remonstrated with him upon his designating Lamb as a poor maniac. The words were used in complete ignorance of their peculiar bearings, and I believe nothing in the course of Gifford's life ever occasioned him so much self-reproach. He was a man with whom I had no literary sympathies; perhaps there was nothing upon which we agreed, except great political questions; but I liked him the better ever after for his conduct on this occasion. He had a heart full of kindness for all living creatures except authors; *them* he regarded as a fish-monger regards eels, or as Isaac Walton did slogs, frogs and worms."

Enough remains in this sixth volume to justify another gleaning from it, should opportunity serve.

The Hand Phrenologically considered: being a Glimpse at the Relation of the Mind with the Organisation of the Body. Chapman & Hall.

It is not more than half a century since Cuvier astonished the world by the announcement that the law of relation which existed between the various parts of animals applied not only to entire systems, but even to parts of a system: so that, given an extremity, the whole skeleton might be known,—and the skeleton once known, the soft parts, and even the habits, of the animal could be indicated. From this time the science of paleontology assumed a new importance. It was not necessary to have the whole of an extinct animal in order to judge of its form:—fragments of bone, single teeth, and even individual scales, became pregnant with lessons of new and strange structure. Wherever a discreet use has been made of this power, the anatomist has been found to be correct. Prof. Owen pronounced that the head of a gigantic thigh-bone brought from New Zealand belonged to a prodigious bird,—numerous remains of which have since been imported to confirm the correctness of his suppositions. Mr. Quekett gave it as his opinion that a microscopic section of a bone which he examined belonged to a large tortoise:—it was a small portion of the shell of the megalochelys discovered by Dr. Falconer in India. Even footprints have been sufficient to give the whole anatomical structure and habits of an animal. Such being the law with regard to organization—that every part is so clearly connected with every other part in particular groups of animals,—it becomes an interesting question, whether modifications of parts will indicate modifications of character.

It has in all ages been a favourite notion of man that his destinies are bound up with the most distant phenomena of the universe. He received light and heat and the possibility of existence from the sun,—why should he not be influenced by the fixed stars and the moon? Once suppose the probability of the thing,—and human weakness soon learns to demonstrate the fact. A man is born at a particular conjunction of the planets, and dies a violent death. The two facts are arbitrarily assigned as cause and effect,—and the science of astrology grows out of them, for centuries holding the human mind in bondage.—If the stars influence his destinies, how much more likely that his mind should influence his structure,—or *vice versa*! Might not his fate, or at least his character, be written in the lines of his face or in the palms of his hands? Again admit the possibility,—and facts innumerable will start up to confirm it.—If six murderers possess some particular mark, it matters not if six thousand other murderers are without it,—the mark is nevertheless the sign of the murderer. Hence the science of physiognomy. How should such a branch of knowledge fail to become popular, with a philanthropic Lavater at its head!—The form of the skull strikes another observer. Two boys with prominent eyes learn their lessons well,—and three men with broad heads commit theft. The conclusion is irresistible:—all persons with prominent eyes learn easily,—and all with broad heads have a tendency to larceny.—Of course, if we admit that a part of the body indicates character, there is no reason why a part of that part should not do so too. If the face has a relation to the mind, the nose has a relation to the face,—and a man should be as well known by the form and size of his nose as by long and familiar acquaintance with him. What is extraordinary—yet might be expected—is, that in many of these revelations made by particular organs faculties

are disclosed of his possession of which the party interested had no previous knowledge. According to the science of nasology, the proprietor of a very ordinary looking nose will find himself akin to poets, philosophers, or statesmen with whose names even he had been previously unacquainted. We some time ago [*Athen.* No. 1086, p. 823] introduced the principles of this science to our readers; but as some of them may not possess so full a development of the organ in question as is necessary to make them sharers in these benefits, we have thought it right to give them the chances of the science of Chirolgy.

Chirolgy proceeds on somewhat different principles from those of its sister science of Palmology,—the latter taking notice of only the palm of the hand. The former regards fingers and all. Here is a description of the thumb,—

"The thumb deserves particular notice in treating of the hand. It is the presence of a thumb that imparts to the hand of the higher animals its character of superiority. It is the higher development and greater mobility of the human hand that render it so much more perfect than that of the ape: 'L'animal supérieur est dans la main, l'homme dans la pouce,' says D'Arpentigny. The thumb being, then, the characteristic element of the human hand—the part last developed and most strongly typical of its superiority over that of the lower animals, the perfect formation of this part of the hand must be regarded as a sign of the character of the species being well marked,—of a strong active individuality; while the reverse obtains when it is small and rudimentary. The ball of the thumb is made up of strong muscles, and in it the motor function of the hand is, as it were, concentrated. * * Persons with a small thumb are ruled by the heart, those with a large by the head. The motive hand is always furnished with a large thumb, and hence, probably, the origin of the term, from *domare* to rule (Italian), *daumen* (German); power and objective force being imparted by it to the hand. The Romans applied the term *pollex truncatus* to a person who, for the purpose of avoiding military service, cut off or mutilated his thumb—hence our word *poltroon*. It was by the position of the thumb that spectators determined the fate of conquered gladiators; if it were raised life was spared, if it were depressed, it was a sentence of death. In the Anglo-Saxon laws, it is ordained that mutilation of the thumb shall be punished by a fine of twenty shillings, and that of the middle finger by a fine of four only. In La Vendée, a large thumb is still thought to be indicative of a dabbler in the forbidden mysteries of the black art. Biting the thumb was formerly held to be expressive of insult and defiance; thus Shakespeare in 'Romeo and Juliet,'—
Samson. I will bite my thumb at them; which is a disgrace to them if they bear it."

The anatomical expressions of the fingers are regarded with great care,—and those of celebrated statues and characters are here recorded. The palm, thumb and fingers are the great elements of character in the hand; and according to their size, length and general relations, hands and characters may be classified. We give an account of one of these generic hands.—

"The *spatulate hand*, when fully developed, is furnished with smooth fingers, with a rounded, cushiony termination, and a large thumb. It denotes a love of corporeal movement, and of active occupation—of horses, dogs, and field-sports; it prefers the useful to the agreeable, and is not content, like the elementary hand, with the merely necessary, but demands abundance. It is distinguished by an appearance of simplicity and frankness of character, and likewise by its chastity; so that Diana or Cyra the Younger may be said to be its representatives. It is a native of the North, is more common in Scotland than in England, in England than in France, and in France than in Italy or Spain. Wherever it is the prevailing type, as in England and America, the political institutions are free. It is essentially Protestant. 'Amoureuces de l'art, de la poésie, du roman, des mystères, les mains pointues veulent un dieu selon leur imagination; amoureuces des sciences

of de la réalité, les mains en spatule veulent un dieu selon leur raison." So that it may be truly said that the people of the north are physically Protestant, and those of the south Catholic. It must also be remarked, that before the revocation of the Edict of Nantes the Protestants of France were likewise its chief manufacturers; for the same spirit that led them to embrace Protestantism impelled them to the cultivation of mechanical and scientific pursuits. It prefers size and regularity to beauty, opulence to luxury, and that which excites astonishment to that which pleases. In private life its motto is "Chacun pour soi."

Just as the palæontologist needs not a portion of the animal itself provided he can have the impressions which it makes with its hands or its feet,—so our modern seers are not dependent on heads, faces, noses, or hands. The science of physically discerning character equals that of palæontology,—and the impressions of the hand on paper in writing are sufficient to indicate the mental and bodily peculiarities of the individual man. For the small charge of twelve postage stamps, the professors of graphology undertake by return of post to reply to any applicant who may wish to know something more than he has hitherto done of his own virtues and vices.—To those who think that by such means they will be enabled to see further into a brick wall than their neighbours we commend the lucubrations of our very amusing friends, the phrenologists, physiognomists, nasologists, chiologists, and graphologists—not forgetting the crystallogists, metallologists, *et id genus omne*.

The Spring; a Collection of Poems.—[*La Primavera, &c.*] By Don José Selgas y Carrasco. Madrid, Espinosa.

THE causes which have both materially and mentally impoverished Spain—a country rich in every gift of nature—are known to all who have duly studied her history. Her decline from the period when she stood among the foremost of modern powers in arms and in letters, was the gradual but certain consequence of the despotism in government and the tyranny over mind both established at the moment when she appeared most strong and brilliant to surrounding nations. The double poison then imbibed worked slowly, but with fatal effect. We see her literature fading just as the vital forces acquired before her arms and thoughts were enchained grew fainter from one generation to another. The decay of original creation, and the imitation of foreign modes all but universal from the middle of the eighteenth century to the present day, kept equal pace with the descent of the nation from an independent position to the sphere of political intrigue directed by alien influences. The lesson is at once painful and instructive. There is no soil in Europe more abundantly endowed with every quality apt for a vigorous growth of native poetry,—none that has produced it in more abundance or more genial and peculiar in character than was shown in the golden day of elegant letters in Spain,—in her lyrics, her chronicles and romances, and her national drama:—suspicious of equal triumphs in those graver works of intellect which always follow the first fruits of national genius, its imaginative productions. But her progress upwards was arrested by an enemy that spread darkness over all the higher regions of spiritual ambition; and it soon appeared that where these are forbidden, the human mind, deprived of its just freedom, loses by degrees the faculties, even, which it is still permitted to employ. The jealousy of despotic rule and the bigotry of the Inquisition did not, indeed, prohibit poetry:—but they no less effectually destroyed it by shutting up the sources from which it draws life and inspiration.

When such a fatal evil has once been inflicted, it will not instantly cease on the removal of the influences that brought it to pass. It is the work of more than a single age to revive energies that have been kept down or perverted through a series of generations. We trust, indeed, that Spain—possessing in the unaltered body of her common people a mine of latent force and qualities of sterling virtue—may even now be beginning to feel her release from the old bondage,—that mind is "agitating the dormant mass," beneath the selfish feuds of party and the ugly contrast of lawless licence with military rigour,—and that she may by degrees attain to that happy use of her proper gifts in which material strength and mental brightness will flow from the development of order, industry and social virtue. But such happy changes are the children of Time; they may be desired, but can hardly be expected, by men of this generation. They must not only have taken place, but have grown also into the moral habits of the people, before their harvest can appear in intellectual fruits,—above all, in that highest expression of the spiritual life of a nation, her poetry.

These considerations have been brought to mind by a novelty just received in the shape of a volume of poems lately published in Madrid, with a degree of success, we are told, which is attested by the fortunes of the young writer as well as by general report. The work itself and the favour which it has found suggest some reflections on the state of poetry in the Peninsula;—while the manner in which it is given to the public by an established journalist of the capital displays some notable features of the critical world of Madrid.

To the commendatory preface by Don Manuel Cañete we shall have to return; but in fairness to the work commended we shall speak of the author and of his performances before we notice the less pleasing figure of his literary usher.

José Selgas y Carrasco was born in Murcia, in 1824; the son of a mail-contractor in that province, whose affairs falling into disorder, and whose political opinions having exposed him to persecutions on the change of government in 1833, he died, it is said, of a broken heart,—leaving his family indigent. José, who had begun to study with success in the classical seminary of San Fulgencio, was compelled to renounce all hopes of a learned profession; and betook himself to humble—apparently commercial—employments. In these he is stated to have shown exemplary good conduct:—"amusing his leisure by the cultivation of literature and poetry." At an early age he produced a tale in verse, imitated from the *Moro Esposito* of the Duke de Rivas; and afterwards he wrote three comedies,—one of which, we hear, was played with success on the stage of Murcia. The lyrical pieces now published are more recent compositions:—none of them bearing an earlier date than 1849. They became known in Madrid through the intervention of a young Murcian resident there, himself a poet, and member of a private literary society,—at one of the meetings of which he recited with applause some pieces by Selgas. Don Manuel Cañete, a writer in the *Heraldo*, happened to be present on this occasion: and admiring the poems, got them inserted in that journal, with such approbation by the editor, Don José Maria de Mora, that he set on foot a proposal to publish by subscription the whole series of which these were specimens. At the same time, it appears, the merit of the author was pointed out to the Conde de San Luis, a member of the actual administration; who, pleased with his talent and touched by his circumstances, not

only subscribed liberally for the poems, but wrote the author a kind letter inviting him to Madrid,—and soon after his arrival appointed him to a place in a government office, with a salary of 12,000 reals (about 140*l.* of our money). Such is the account given in the preface by Don Manuel; who takes the credit of making the author known, and thereby procuring this agreeable change in his fortunes.

The poems in virtue of which he was so distinguished form a collection of some thirty-five pieces, none of them very long, and nearly all consisting of more or less decorated apologies—the most shadowy kind of lyrical poetry; if, indeed, poetry, in whatever form, can justly be called lyrical which, instead of expressing any state of feeling or emotion directly flowing from the heart, owes its origin and character to some mode of fanciful reflection. The objects of its exercise in Selgas are the flowers, which he endows with sentiments of affection, grief, or jealousy, or makes representatives of virtues or faults; and their imputed qualities or feelings are displayed, sometimes with reference to an express moral, sometimes merely as keys to strike some tender or pathetic feeling with a gentle vibration. His is a mixture of the Oriental epigram with the dreamy sentiment of a new school of Northern poetry. Beyond the region of abstractions the author never advances; except in a few lines to the lady whom he addresses, with more pensiveness than warmth, under the name of Laura. This description, it will be seen, is of no high class of poetry. The species is mainly unreal. While, on the one hand, its perfection can hardly rise above the merit of ingenious moralizing couched in graceful terms, it is on the other liable to fall into the region of mere conceits and pretty affectations. In its pathetic vein, it is more suited to the vaporous fancies of the gentle sex than to a masculine muse:—and if Selgas for his language of flowers may deserve the praise of genius, it is certainly of the smallest order which belongs to that quality. We fear that a lyricist of twenty-five who, *calidá juventá*—under the glow of a Murcian sun, too—can satisfy his poetic thirst with such small ditties as these, without being tempted on any occasion into a strain of immediate emotion, or catching a direct view of any of the countless realities of nature or of life—will hardly grow stronger or warmer with advancing years. Indeed, those who know the older poetry of Spain, on reading these pieces, with the report of the praises and rewards which they have found, can hardly avoid a suspicion of the total exhaustion of the soil in which Poetry once flourished so vigorously. What shall be said of the general standard of its productions in Spain, if verses like these can be sincerely hailed as justifying "brilliant expectations," and the author praised as capable of earning "glory to himself and lustre to the Spanish muse of our times"—as the Conde de San Luis kindly anticipates?

Not that we would deny the verses a good share of such merit as consists with the abstract or visionary kind of poetry on a small scale of objects. They are pretty, tender, and delicate: the verse is melodious—verse in Castilian can hardly be otherwise,—and the language, if not always precise, is florid and graceful. A version of some of the lines which have pleased us most will give a fair idea of the author's cast of thought and mode of imagery and sentiment,—the character of his pieces being pretty uniform throughout. We do not profess to have reproduced their musical tone; the Northern lyric forms, in apter hands than ours, being ill suited to repeat the peculiar cadence of languages of Romance descent. The

substance, however, and general rhythmical outline of the following lays we claim to have pretty closely rendered.—

The Zephyr and a Flower.

There grew a flower, in beauty's rarest brightness,
The sweetest treasure in the store of Nature,
Her cusp of gold, her petals' whiteness,
Her fragrance exquisite and graceful stature
Approved her as the fairest flower
Of all that open with the day:—
The Zephyr, fluttering round her dewy bower,
Low murmuring, thus was heard to say:—
"For peerless beauty all admire thee,
O flower!—but should thy pride in this
With scornful haughtiness inspire thee
To turn thy soft cup from my gentle kiss?
Vain is thy pride and silly in thy scorn:
What though the rosy dawn thy parent be?
Mine is the sun, the lover of the morning,—
Fair as thou art, thou livest joylessly:—
To-day I come, with sweets of many a blossom,
And choose thee 'midst them all:—unclose, my bride,
Thy leaves, and let me slumber in thy bosom!"
—The floweret heard, and answering sighed:
"The Sultan's honoured for his liberal greatness.
What flower would hesitate, unwisely coy,
The treasures of his bounty to enjoy?
Give, then, thy sighs' enchanting fragrance to me,
Give me thy harmony's entrancing sweetness:—
But not thy kisses—no! they would undo me!"
—Will thou have nothing but the sighs I bring?
And know'st thou not the dearest blisses,
The joys I bear on either wing?
The choicest of my gifts are kisses—
For I am Love!"—And round her flying,
He all but snatched a kiss with airy stoop:—
While trembling on her stem, and sighing—
"Alas! my petals are the heart's illusions,"
The flower replied:—"For I am Hope!"

The allegory here is not new,—nor is it perfect; but the fashion in which it is dressed is at least graceful. We find more tenderness, and a less trite invention—although the theme and sentiment, it must be confessed, are both slender—in the piece entitled

What the Butterflies are.

Eprung from a stem whereon there bent
A rose, now pale with age, another grew,
Fresh, beautiful, and innocent,
Scarce opening yet her buds to taste the dew:
And while this graceful child the mother eyed
With anxious fondness and maternal pride,
The daughter whispered:—"Is it true,
Tell me, dear mother, when I see
Those short-lived phantoms of a day,
In pearl and glorious colours dress,—
That, winged, with a timorous glee,
Fickle and lightome in their fluttering play,
Dance with the blossoms, breeze-caressed,
Flit from the shady meadows to the tree,
Quick from its branches to the fountain wheel,
And daily come with flattering ways to me,
And on my brow their fondness seem to seal,
Fanning me softly, like a gentle air,
With downy wings that all my senses steal,
But evermore in seeming haste
Now come, now go, still flying here and there,—
Are they in earnest, when my love they claim?
O! are they not with wondrous beauty graced?
Why do I love them? Tell me but their name!"
—The mother said:—"Their names are butterflies,"
And mournfully her child embraced:—
"How innocent they look, how fair!
Unclose, unclove these too restraining ties,
And give me wings to float with them in air!"
—"And would thy joyous fancy infantine,
The virgin whiteness of thy beauty rare,
Leave me, a lonely thing to pine
With no companion but my love and care?"
—"But what are butterflies?—dear mother, mine?"
—"With beauty all encompassed,
And happy in their graceful play,
They are, my child, the souls of blossoms dead
That come to watch their sisters while they stay!"
Two mornings passed; then wept the virgin rose
The tears that wet an orphan's eye:
And to the kiss of a white butterfly
Her petals fondly did unclove;
Ejaculating mournfully:
"Watch, watch o'er me, dear mother, till I die!"

The last specimen that we give shall be what appears to us the best of all the flowers in this "Spring":—a pretty poem, of a lighter manner than the others, with a winning close that gives a certain air of freshness to a faded idea. The title, indeed, awakens comparisons with the strains which the same bird has suggested to more vigorous poets. But these we must avoid; not wishing to see Don José dwindle away altogether before he has finished his pleasant ditty of

The Skylark.

'Tis said, and doubtless true,—in days of old—
Those good old times more blest than ours,—
That birds in their peculiar language held
Continual intercourse with flowers.

Thelwhile, in equal gifts not wanting,
With breathings sweet that served for words,
And made their frequent dialogues enchanting,
The flowers could gossip with the birds.

And so one morn it happened thus, in fine,
—Delicious was that morning, drest
In gold and purple and white jessamine,—
Hard by a fountain that the mead caressed,
Giving their colours to the sun,
And their aromas to the wind,
A knot of various flowers begun
On a grave mystery to comment,
For though exceeding in the gifts of mind,
Not one could reach or construe what it meant.

For ever more amazed were they
To see the skylark in her arduous flight,
With the first beam of every orient day
Renew her course to heaven's remotest height,—
There sing aloud mysterious melodies,
Then straight with quick descent on earth alight;
And greater yet their wonder grew
To see her, on triumphant plumes aspiring,
Mount to the upper skies anew,
On every eve when day was just expiring.

After much guessing, each of different mind,
These flowers—that by their attribute of fair
Must be the sisters of our womankind,
And therefore curious, as women are,—
In such a circumstance of serious doubt
Unanimously voted at one sitting
A means to search the mystery truly out:—
'Twas ruled that on the first occasion fitting
One—whom they chose forthwith, their end to gain—
Should ask the harmless skylark to explain.

Light tremors shook in every crimson bud
That half asleep amid their fair leaves lay,
When tripping tow'ards them from the stubble rude
They saw the lovely skylark on her way.
At the same instant, the appointed one
A rose, with shining virgin breast
White as the glimmer of the moon—
The lark in fondling words addressed:—

"Fortune has given to thee a wondrous boon
To wear that pride of feathers to go brave in,
And mount in air to that celestial height
By the smooth effort of thy wing's free waving;
Thou, with this enviable gift of flight,
And mistress of unbounded space,
At dawn and on the coming down of night,
Art privileged to soar, and trace
The lofty region of the clouds' dominions:—
But, airy-feathered skylark, say
What unrevealed enchantments sway
The motion of thy gentle pinions?
What mystery would thy song in heaven to us convey?"
The skylark smiled:—(that birds can smile
Is known, of course),—with somewhat troubled mien;
But lightly bounding from the earth the while,
She hastened trippingly o'er all the green,
And breathed her secret on each blossom's head.—
They, trembling, when the mystic words were said,
Now bloomed with fresher beauty in their features,—
But what the secret was they ne'er betrayed:
—Unlike in this to their dear sister-creatures.

But ever since, when day is born in light,
And when the veil of twilight falls at even,
The flowers with sweetest incense of delight
Upraise their foreheads, contemplating Heaven.

It must be remembered that the apologue is written in a burning climate, where flowers droop and birds lie hid during the heat of the day,—and the daybreak and evening are the hours of fragrance and of song.

No very high place, it is clear, can be assigned to a poet whose reputation rests on a volume of pieces of which the above are not unfavourable specimens. They are simple, delicate trifles, clothed in fluent numbers, and displaying a musical vein of pensiveness moved by ingenious fancies,—but in no respect justifying a claim to the higher gifts of a poetic genius. The ideas which they convey belong, as we have said, to reflection rather than to imagination;—are abstractions of the mind, not expressions of the fervid emotion, the quick insight, the glad or mournful sympathy with nature and life, which animate all poetry of the higher kind, and the true lyric poet above all others. The species, in fact, belongs to the later appearances of a declining period; in which musical tendencies and certain artificial graces may indeed survive, but in which a divorce has long taken place between poetry and nature. No very high expectations can, as we have said, be safely entertained of a career begun in this path; and the age which can hail it as something eminent would seem to have but a moderate standard of excellence, and to regard poetry as no better than a pretty toy, for the amusement of idle moments,—the

perfection of which may consist with the absence of all that is masculine, impassioned, or dignified in the utterance of song.

If this be too strict or wide a censure on an occasion like the present, the fault must lie at the door of those who have brought these trifles to light with a pomp of announcement suited only to the rarest productions of genius. The long preface in which Don Manuel Cañete gives the history of their discovery,—expounds their merits,—and dilates in fulsome terms on the liberality of the minister who rewarded them,—is one of the least inviting productions that we have met with for some time; and it is to the credit of the poems that they can be read with pleasure at all after such an affected preamble. The picture which Don Manuel draws of the literary world of Madrid, as an arena in which envy, intrigue, and cabal are used by political rancour to extol mediocrity and suppress independent genius,—is visibly the over-coloured sketch of a partizan. But it is not the less on that account characteristic of a strange state of opinion and taste in Madrid, that such topics should be introduced at all in a preface meant to conciliate favour to a young writer,—that the success of his small performance should be held up to view as a triumph of liberality over sordid jealousies,—that the becoming patronage exercised by the minister should be announced in phrases scarcely deserved by the most heroic vindication of the choicest merit,—and that a visible attempt should be made on this proper, but far from illustrious, recognition of an amiable talent, to draw political inferences in favour of the party to which it appears the chief patrons of Don José belong. All this is not only in such bad taste, but so foreign to any pure or tolerably healthy condition of literature or honest judgment of its performances, that we heartily regret the exposure; and cannot but deduce conclusions from it by no means encouraging as to the pursuit of elegant letters in the Peninsular capital, under such influences as are openly suggested by Don Manuel Cañete,—a writer whose standing with the public press of Madrid gives something more than an individual character to the exhibition. The poet, if his character be indeed so modest and simple as is described by his eulogist, must be pained in many ways by the publication of his praises and of his history in a manner savouring more of a display got up for some extraneous purpose than of a sincere and judicious interest in the object so pompously brought forward.

The care that we have taken above to give a sufficient view of Don José's merits by full extracts from his poems, will at least prove that what has been here said arises from no reluctance to do justice to a literature which has many of our sympathies. We shall be glad to find the young poet realize all the hopes of his friends. Among these we trust he may have some wise enough to warn him against the temptations of immoderate praise; to persuade him that what he has hitherto done, however elegant, is not sufficient for a lasting reputation,—and that the surest way to it will be, to forsake the cloudland of abstractions and incorporeal fancies for the firm ground of nature, human life, and human feeling.

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Brief View of Greek Philosophy to Pericles, 2nd ed. 8s. 6d. 6d.
Burke and Lord John Russell upon Party, 2nd ed. royal 8vo. 4s. 6d.
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Abbey is to the Norman chivalry:—for a producer to be out of that catalogue will be something like being struck out of the history of his department of industry.

This Festival of Industry, of which the signs and sounds are gathering on every side, increasing in intensity as the year draws nigh, will no doubt be made to subserve numerous ancillary projects. Morally as well as materially it will be a great experiment; and the moralists are beginning to speculate on the educational and other advantages to grow out of this gathering of men from every quarter of the earth. We hear that one enthusiast proposes to give a prize of one hundred guineas for the best essay on this part of the subject,—the theme being more especially proposed thus:—"In what manner may the union of all nations at the Grand Exhibition in 1851 be made most conducive to the glory of God in promoting the moral welfare of mankind." The approbation of the Prince Consort, it is said, has been gained for this project; but its author has not yet settled his own scheme of details, and the opinions of the press are formally invoked before any final arrangements shall be made. Our readers are aware that we object on principle to the offer of prizes for literary work; and the Exhibition can show no right of exemption from a general rule. The practice is decidedly immoral, as we have demonstrated again and again. It involves a large waste of time and intellectual effort for a lower motive than the desire after truth,—it is a species of literary gambling,—and for all except the lucky winner (for experience proves that the award is rarely to merit) it ends necessarily in loss and disappointment. We would say to any person about to offer a prize on any subject not purely practical, do no such thing. In the domain of morals nothing can come properly of the mere spirit of competition. The author of the proposal before us may do much better with his hundred guineas. If he desires to give them in aid of this Exhibition, he cannot do better than send a cheque for the amount to the general fund.

A complete alphabetical catalogue of the large and valuable library of the Royal College of Surgeons has just, we understand, been completed under the directions of the Council and placed in the library for the use of the members and readers. Towards the end of 1848 the library committee determined that a thorough verification of the library and a revision of the catalogue should be made.—The books were in the first place verified from the shelves by the press catalogue, and the additions made since 1840 were inserted in this. An alphabetical catalogue had been printed and published in 1831, and another volume in 1840; the manuscript titles of the works received into the library since 1840 were now printed in a supplement,—and these three parts have been amalgamated in one large alphabetical catalogue, which contains every work received into the library up to March last.—By printing annually from the manuscript catalogue the titles of all works received during the preceding year, the printed titles will be introduced into the spaces left for them in the large catalogue,—the completeness and utility of which will be thus constantly maintained.—The number of volumes in the library is about 28,000,—the number of works about 18,500.—The catalogue above mentioned has been prepared by Mr. Wheatley; who is now engaged on an alphabetical reference index of subjects to add to its value. This will shortly be printed.

The reported arrival in Scotland of a couple of carrier pigeons taken out by Sir John Ross has, we observe, been contradicted; and in the absence of any official information transmitted to the Admiralty, it is reasonable to conclude that the pigeons whose return originated the report were not those taken out by Sir John. It is indeed a question of considerable interest whether carrier pigeons liberated in the Arctic regions at the enormous distance of 2,000 miles from these islands could sustain so long a flight. We are informed by Capt. Forsyth, who saw Sir John Ross's carrier pigeons on board the *Felix*, that the birds are very young, and not likely to stand the cold of northern latitudes.—We may also mention that it was Sir John Ross's intention to attach his messages written on

parchment under the wings of the pigeons:—so that it would be almost impossible to shoot away such a document, as is supposed to have been done, without killing the birds.

At length the inhabitants of the south side of London are to have their public park. The shooting grounds and premises so well known as the Red House, nearly opposite to Chelsea Hospital, have been purchased by Government for, it is said, 11,000*l.*,—subject to the possession by the occupier of the grounds until the end of next year. Of the new bridge to be erected across the Thames in connexion with this park, the works are to be commenced immediately. The arches are to be of iron, like Vauxhall Bridge. By this way the distance from Kensington Gardens to Battersea Park will be little more than a mile and a half, and the densely populated district of Chelsea will lie between two of the amplest green spaces in London. The location of the new park on the river is a novelty and an advantage. The bank will no doubt be planted; and we shall thus secure at least one sylvan view from the decks of ascending and descending vessels in the midst of our thousand wharves and piers and warehouses of goods, as an inheritance of beauty to the people for ever.

The *Builder* has a good suggestion—good, that is, under the circumstances—in the view of "making the best of a bad bargain,"—for gaining exhibition space within the area already occupied by the British Museum.—"An expedient," says that paper, "drawn from the Great Exhibition of 1851 might afford ample space for the relics from Nineveh—the sphynxes, lions, obelisks,—and even for the sculpture now scattered along dark galleries, or barred off from observation in 'souterrains' at a temperature below zero. The great internal court-yard, if covered in with a glass dome, would give room for the whole contents of the national collection. An ample causeway might be reserved all round, and at the angles four areas as large as most structures possess in cities. With four entrances from the centre of the square, it would be accessible on all sides; and, being covered in with pellucid glass, this colossal hall, whatever its height, could obstruct no light from the windows of the present structure. Ornamentation to any extent might be introduced in stained glass,—but simplicity, as in the details of the Exposition, is the truer nobility. From a miniature example (the rotunda in the Colosseum) the advantages of a circular and well lighted hall may be inferred; and while such a structure may be easily heated to a genial temperature, there is no danger from fire, as the material is at the same time incombustible and almost imperishable. Ventilation in summer can be as easily secured as warmth in winter."

We see with interest that the Excursion system—which we have already followed into many of its issues—grows apace—moves in expanding circles,—and expatiates over a daily widening field. France and the Rhine are dwarfed into insignificance by the last move with this great agency. A number of spirited Americans propose to establish a series of cheap trips across the Atlantic! This is a great and useful project—yet no more than the natural enlargement of the machinery of intercommunication to which we have already adverted. Little or nothing has yet been done to cheapen the cost of transit since steam was first employed as an ocean power. The traveller cannot go to America, even for a few days, without laying out a hundred pounds on the voyage. Speed, as yet, has been attained only at high cost: but looking to the recent experience of our own railways, it is highly probable that speed will ultimately prove to be a necessary element of economy. With regard to ocean navigation, the problem is in its earlier stages. The data already collected have probably never yet been sifted; but reasoning from railway and other analogies, it is difficult to believe that a vessel driven by wind and wave is a cheaper locomotive machine than one going by steam. Coal of course is expensive; but the steamer makes three voyages while the sailer makes one,—so that with equal rates it will earn three times the amount in the same time. Seamen's wages and interest on capital invested are standing items; but of course the morerapid the voyage the less the outlay and loss from these quarters.

—The American projectors calculate that a hundred passengers, with first-class fare and accommodation, will pay at 60 dollars for the trip and return,—100 dollars (instead of 100 pounds) for the entire journey and six weeks' residence in England. The moral and political results of such a means of communication, opening up the natural and social phenomena of each country to the great body of the middle classes in the other, might be incalculable. We put our readers in possession of this information,—and shall be glad to find our own countrymen taking up the idea. That it will be so, we have scarcely a doubt. The first experiment of the new project will probably be employed for the purpose of bringing our transatlantic brethren into our streets during the Great Exhibition of the world's produce; but we believe that its success will lay the basis of a permanent line of highway through the sea between the two countries, which shall bring the means of intercommunication within reach of large classes to whom respectively America and England have been hitherto the "other world." With 20*l.* and six weeks to spare, crowds of summer tourists will then pass from the one country to the other.

Accessions are still pouring in upon the Zoological Society's Gardens in the Regent's Park. A very fine lioness has just arrived by H.M.A. *Mariner*, Capt. Matthison, from the Cape of Good Hope,—presented by the Governor, Sir Harry Smith. We hope this example will be followed; for there can be little doubt that the colonial governors of Great Britain have the power of procuring a larger number of animals than could be obtained by any other means. Many creatures exist in our colonies which might easily be procured by them and sent over by the Queen's ships—but could not be obtained even at a great expense by any exertion on the part of the Society. Lord Hardinge, late Governor-General of India, the Governor of Trinidad, Lord Harris, and the Governor of Singapore, have all lately made important contributions to the Gardens,—showing what may be done and what may be hoped for from such quarters. Not only has our own Sovereign presented several very beautiful specimens lately,—the Society is indebted for contributions to the Queen of Portugal, the Emperor of Russia, and the late and present Pashas of Egypt. The Hudson's Bay Company have been liberal contributors. Mr. W. C. Dornville, who has just made a tour in Norway, has presented to the Society a small herd of reindeer,—a fine male specimen of which has been in the Gardens for the last fortnight. A very fine porcupine has been received from Lisbon as a present from Mr. J. Gauland. A second specimen of the Brush Turkey (*Talegalla Lathamii*) was added last week.—Improvements in the structure of the houses are, we observe, constantly going on; and the Society find that money laid out on spacious and well-ventilated rooms for their animals to dwell in is much more economically spent than in purchasing specimens to replace those killed by their previous bad arrangements.—An improvement is now making in the house adapted to small quadrupeds. The martens have got cages made for them ten feet high,—with trees, in which they live almost in a state of nature. The average mortality of the Gardens diminishes regularly in proportion to the extent of space allowed for the animals to live in. This is a lesson for our sanitary reformers.

A well-informed correspondent, addressing us on the subject of our remarks on the duties of Government in regard to emigration [*Athen.* No. 1196], points out certain obstacles in the way of that sort of aid being rendered to the starving people which we desire:—such as, the want of co-operation in the various offices of Government,—the pervenience of some existing laws,—and the ignorance and obstinacy of petty local functionaries. All these difficulties we admit,—and have again and again referred to in these columns:—but we hold that it lies entirely within the province of a paternal government to remove them. Starting from another point of the compass, our correspondent arrives at our own conclusions: and, in support of our plan of employing ships of war to carry out emigrants on a national scale, we will borrow the

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following illustration.—“As to the employment of ships of war for the purpose of emigration, an actual saving might thereby be made to result to Government. So long ago as March 1828, a statement laid before His Royal Highness the then Lord High Admiral exhibited that if, instead of private ships, vessels of war then lying in ordinary were employed as transports, the annual saving would have amounted to more than 200,000*l*.—That ships of war even, with their guns and complement of men on board, are competent as transports, recent examples have proved. The inflexible war steamer, for instance, of 1,122 tons, took, at two embarkations, 1,500 soldiers a voyage of 1,400 nautical miles, together with their tent equipage and baggage, without any particular fittings to render her peculiarly a troop ship. But, supposing Government vessels to be lent on emigration service, neither would their guns be on board nor would there be a war crew: one equal to what is customary in private vessels would be ample,—that is, to take the fullest allowance, four men to every hundred tons, with officers both as to number and rank proportioned to the number of men. A project for the conveyance of poor needlewomen to Australia in Government vessels was in January last laid before the gentlemen carrying out Mr. Sidney Herbert's plan. By the calculations entered into, it appeared that, after paying to Government a fair allowance for wear and tear of a vessel, paying and victualling her crew as in the Royal Navy, and furnishing the emigrants with a dietary equally liberal, the passage of female emigrants to Australia would amount to no more than 8*l*. 6*s*. 5*d*. per head,—being a third less than the usual cost. To the nearer port of Natal, of course the voyage would cost but about half that sum.”—We would have our homeless and starving population carried out at the nation's cost if need be, not only as a matter of moral duty but as a question of economy. Let it never be forgotten that in removing a burden from home we acquire a new element of strength abroad. Every emigrant located at Natal, or in New South Wales, becomes an annual customer to the mother country for ten pounds' worth of her manufactured goods. In England the poor-rates are taxed with his support; once in the colony, he does well for himself and for those belonging to him left behind in his native land. Our Navy cannot be employed in a nobler service than in effecting such a change. Here, is misery,—there, plenty. Here, work is scarce,—labour superabundant,—strength and perseverance almost valueless:—there, are virgin lands, lying waste because without owners, of the richest soil in the world,—but through the neglect of the State as unavailable to our teeming millions as estates in the sun would be. Yet a sum equal to that expended on the African Blockade would suffice to locate nearly two hundred thousand of them every year on these ample territories.

INDIA OVERLAND MAIL.—DIORAMA.—GALLERY OF ILLUSTRATION, 14, Regent-street, Waterloo-place.—A Gigantic MOVING DIORAMA OF THE ROUTE OF THE OVERLAND MAIL IN INDIA, exhibiting the following places, viz.—Southampton, Southampton, Isle of Wight, Oban, the Needles, the Bay of Biscay, the Straits, Calcutta, the Tagus, Cape Trafalgar, Tarifa, Gibraltar, Algiers, Malta, Alexandria, Cairo, the Desert of Barca, the Central Station, Suva, the Red Sea, Aden, Ceylon, Madras, and Calcutta.—NOW OPEN DAILY.—Mornings at Twelve, Afternoons at Three, and Evenings at Eight.—Admission, 1*s*.; Stalls, 2*s*. 6*d*.; Reserved Seats, 3*s*. Doors open half an hour before each representation.

THE DIORAMA, Regent's Park.—Admission, One Shilling.—NOW OPEN, with the finest VIEWS ever exhibited in this country, representing the ROYAL CASTLE OF STOLZENFELS, on the Rhine, visited by Her Majesty Queen Victoria in August, 1841, and its Environs, as seen at Sunset, and during a Thunder Storm; painted by NICHOLAS MEISTER, of Cologne. And the much-admired Picture of THE SHIPWRECK OF THE SATIVITY, at Batavia; painted by the late M. BENOIST, from a Sketch made on the spot by DAVID ROBERTS, Esq. R.A., with novel and striking effects.—Open from Ten till Five.

ROYAL POLYTECHNIC INSTITUTION. LECTURE ON THE BALLOON MUSIC OF ENGLAND, by Mr. George Barker, with Illustrations from the most popular Compositions, every Evening (except Saturday) at Eight o'clock.—LECTURE ON THE HYDRO-ELECTRIC MACHINE, by Dr. Bachmann.—LECTURE ON CHEMISTRY, by J. H. Pepper, Esq., illustrating the ANCIENT FIERY ORDEAL and the HANDELING OF RED-HOT METALS.—MODEL OF WESTON'S PATENT NOVA-MOTIVE RAILWAY at work daily.—DISSEMINATING VIEWS, illustrating some of the WONDERS OF NATURE, daily at Half-past Four, and in the Evenings at Seven till Five, also a series, exhibiting SCENES IN THE ARCTIC REGIONS AND CEYLON, daily at One o'clock.—DIVER and DIVING BELLS, &c.—Admission, 1*s*.; Schools, Half-price.—Open daily from Eleven till Five o'clock, and every Evening (except Saturday) from Seven till Half-past Ten.

EGYPT, NUBIA, and ETHIOPIA.—THE GREAT MOVING PANORAMA OF THE NILE displays the scenery of these interesting countries, and the manners and customs of their inhabitants, presenting to the spectator the River and the Desert, the Pyramids and the Sphinx, the grandest Ruins of Antiquity, and the most exciting objects that allure the traveller.—EGYPTIAN HALL, PICCADILLY.—Daily, at Three and Eight.—Admission reduced to 6*d*.; Pitt, 1*s*.; Stalls, 2*s*.

SCIENTIFIC

FOREIGN CORRESPONDENCE.

Swiss Association for the Advancement of Science.

THE following account of the late meeting of this Association has been forwarded to us by a distinguished member of the European scientific body.

The mother society of all the migrating Associations which in the course of this century have been established in different parts of Europe, with a view to advancing natural science, met—for the thirty-fifth time—at Aarau, on the 5th, 6th, and 7th of August last. The general meetings of the Association were presided over by M. Frei-Herose, of Aarau, a gentleman well versed in different branches of natural science and one of the members of the central government of Switzerland. The writer of these lines has repeatedly attended German, English, and Italian meetings of perambulating scientific bodies; and though he readily allows them to be superior in many respects to those of the Swiss Association, in one point at least ours stood on a footing of equality with the foreign ones.

Being necessarily a comparatively small society, and most of its members knowing each other personally, our Association is a sort of what we call in Switzerland family day,—“holding its annual meetings in a very simple and noiseless manner, and causing little or no *embarras*” to the towns in which they happen. This simplicity and modesty insure to our society longevity; and we hope that on account of these the mother will still enjoy health and vigour when some of her splendid daughters may be defunct and forgotten. As to her eldest child, she is sickly already,—perhaps, she may recover. Of the southern daughter who made such a brilliant appearance on the stage of the scientific world at her very birth, it is difficult to say whether she is asleep only or dead. The British Association will, I trust, never sleep nor die.

Of the really “distinguished” foreigners who honoured our last meeting with their presence, I mention Herr von Buch and Dr. Whewell, of Cambridge. The eminent geologist read a paper before the general meeting:—a thing rarely done on such occasions by Herr von Buch, who, as is well known, is not over-communicative. He treated of the remarkable remains of the gigantic fossil birds on which the penetrating sagacity of the British Cuvier has of late been working with such wonderful success. The paper was highly interesting, both as to the facts spoken of and for the original views developed on the subject. I cannot, however, enter into the details of the memoir:—but one thing I must not omit to mention. Herr von Buch made use of the occasion to express publicly the high estimation in which he holds the incomparable comparative anatomist of England. Nothing is more pleasing to me than hearing one great man appreciate and acknowledge the merits of a brother genius:—and Von Buch's judgment pronounced at Aarau upon your Own afforded me that gratification in a high degree.

Speaking of the senior and head of the European geologists, his friends on the other side of the water will no doubt learn with lively satisfaction that, though verging on eighty, he is still vigorous in body and in mind, and has been able to ramble about in our rather hilly country all the summer. The only complaint now and then made by our venerable perambulating philosopher was, that he could walk no more than twenty-four miles a-day. Many of our youngsters would think it hard work to imitate the example of the octogenarian. Herr von Buch, having been nearly half a century intimately connected with Swiss geology and geologists, and elected honorary member of our Association at its very first meeting,—his attendance at our last assembly was hailed with peculiar joy and cordiality.

A concise and simple account of his scientific exploits, given by the excellent geologist, Peter Merian, of Bale, in the shape of a toast, was enthusiastically received, at a public dinner, by the whole assembly. It was an inadequate but deeply-felt homage rendered to a genius which cannot be much longer amongst us.

Dr. Whewell had the satisfaction to hear an account given of a series of optical experiments made by M. Mousson, Professor of Natural Philosophy at Zurich, on a very interesting phenomenon of interferences which was first observed on dusted specula by the Master of Trinity College in 1829. M. Mousson—who is distinguished both as a philosopher and as a mathematician—has succeeded not only in ascertaining many novel details of the curious and little-known phenomenon alluded to, but also in explaining it mathematically according to the undulatory theory,—which receives an additional confirmation from M. Mousson's investigations.

Prof. Schönbein, of Bale, communicated to the Association the results of experiments recently made by him on the influence exerted by solar light on the chemical action of oxygen. By some peculiar notions which he entertains about the cause of the electrical condition of clouds, he was led to suppose that the chemical powers or affinities of oxygen are exalted by light, independently of heat. To test the correctness of that conjecture by experiment, he put a number of inorganic oxidable matters in contact either with pure oxygen or with atmospheric air,—both being subject to the action of direct solar light. He worked principally on strongly-coloured metallic sulphurets: for instance, those of lead, arsenic, and antimony,—which, with the view of giving them a large surface, were introduced into filtering paper.

Prof. Schönbein found out that either pure or atmospheric oxygen, being isolated, readily unites with sulphuret of lead, &c.—transforming that compound into the white sulphate of lead, &c.—whilst dark oxygen does not sensibly act on that sulphuret, all the other circumstances, temperature, &c. remaining the same. He ascertained, further, that moisture, though accelerating the action, is not required to be present in oxygen, &c. in order to obtain the results mentioned. Hence it comes that bands of paper coloured brown or yellow by the sulphurets named are completely bleached when exposed to the combined action of solar light and atmospheric air.

According to the experiments of Prof. Schönbein, sulphuret of lead paper is by far the most sensitive to sunlight,—then comes sulphuret of arsenic paper,—and, last, sulphuret of antimony paper.

As to the sulphuret of lead paper, it is so sensitive, that if it be but slightly coloured, it will within fifteen minutes be turned white in a strong noon sun of June or July. On account of that sensitiveness the sulphuret of lead paper is a sort of photographic paper, and may be used to produce writings, drawings, &c.

Prof. Schönbein exhibited before the general meeting at Aarau a number of such photographic productions; amongst other things, photographic copies of prints, which copies he obtained by simply putting those prints upon sheets of sulphuret of lead paper, and exposing the whole for hours to the joint action of direct solar light and atmospheric air.

Though Prof. Schönbein has ascertained that even diffused light acts sensibly on the sulphuret of lead paper, still he found its action to be too feeble to produce in the camera obscura an appreciable effect. If by some means or other the sensitiveness of the paper could be much increased, positive images would be obtained.

Prof. Schönbein does not, however, lay any stress on his discovery in a photographic point of view,—its principle appearing to him infinitely more important than its applicability to photographic purposes. But he is inclined to think that by means of sulphuret of lead paper a good chemical photometer might be made.

Besides the sulphurets mentioned, Prof. Schönbein has under solar influence oxidized some other matters capable of taking up oxygen:—for in-

stance, he has transformed the common oxide of lead into a compound of that base with peroxide of lead, &c. As far as Prof. Schönbein's experiments now go, they prove beyond doubt that in a number of cases insolated oxygen produces the same oxidizing effects which are brought about by ozonized air or oxygen. He is, therefore, inclined to think that light, independent of heat, exalts the chemical affinities of oxygen,—and that the slow oxidations which a variety of inorganic and organic matters undergo in the open air are, in part at least, due to the exciting influence exerted by solar light on atmospheric oxygen. Common bleaching is, of course, an instance of that sort of oxidation.

But Prof. Schönbein goes still farther in his conjecture as to the part which insolated atmospheric oxygen acts in the economy of Nature. He entertains the notion that the production of the electricity of clouds is intimately connected with the chemical powers developed in atmospheric oxygen by solar light:—i. e., he presumes that that electricity has a voltaic origin, resulting from an electro-motive action of insolated oxygen on atmospheric water.—Prof. Schönbein will ere long publish his theoretical views on that subject.

MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 8.
— Chemical, 8.
Tues. Horticultural, 8.
Wed. Geological, half-past 8.—'On the Porphyry of Belgium,' by Prof. A. Delesse.—'On the Rose-coloured Syenite of Egypt,' by Prof. A. Delesse.—'On the Calcareous Grit of Yorkshire,' by H. C. Sorby, F.G.S.—'On the Structure of the Calamite,' by J. S. Dawes, Esq. F.G.S.
Thurs. Zoological, 3.—General Business.

FINE ARTS

LEONARDO DA VINCI IN THE PRINT ROOM OF THE BRITISH MUSEUM.

IN a recent visit to the Print Room of the British Museum I made acquaintance with a print hitherto unknown to me, from the hand of Leonardo da Vinci,—a description of which I subjoin, for the benefit of those of your readers who take an interest in our national connexion with the cause of Fine Art.

It is now some time since a purchase was made for this institution from the collection of Italian engravings formed by Mr. Coningham, of Brighton,—comprehending rare works by some of the earliest masters of that school, from Finguerra to Marc Antonio. Many of the specimens are of such rarity and in such fine condition that I shall ask you ere long to treat the matter at greater length. Many are of especial beauty,—and careful examination leaves no doubt of their authenticity. To these acquisitions from Mr. Coningham, a valuable addition was some time since made by a purchase of Mr. Carpenter's from Mr. Tiffin. In Mr. Wilson's 'Catalogue Raisonné' of his own collection of engravings we have, under the article Leonardo da Vinci,—'65. Bust of a young and beautiful Female. Her hair is braided and ornamented in a fanciful style. She is seen in profile, turned to the left, and is habited in a rich dress, with slashed sleeves. Height, 4½ inches; width, 3 inches. This curious specimen is from the collection of Signor Storck and Sir Mark Sykes.' At the sale of Mr. Wilson's effects, this identical print passed into the collection of the British Museum for sixty guineas. A careful copy of the impression is given by Mr. Wilson as the frontispiece to his Catalogue. After the foregoing description of it, he goes on to say,—'There is in the Royal Library at Paris, among the unsorted prints of Marolles, a small circular engraving of a male head, in a similar style and of similar execution. On the left are the letters ACHA, and on the right LI—VI—the last four letters probably denoting the name of the artist.' A letter from Mr. Ottley follows, expressive of high eulogium on the print, for 'its genuine feeling and knowledge of beauty.'—The purchase to which we have alluded, as being made by Mr. Carpenter from Mr. Tiffin for something like one-sixth the amount given by the Museum for that already described as formerly in the collections of Sir Mark Sykes and Mr. Wilson, requires but a casual inspection to prove its superiority. It corresponds nearly with the incorrect description given of one 'among the unsorted prints of

Marolles;' with this difference, that it is a female head, not a male,—having at the back of the head the letters ACHA, to represent as it is believed Achaia,—and in front LE: VI., the most probable abbreviation of the name Leonardo da Vinci. It is very singular that the print appears to have been unknown both to Bartsch and to Mr. Ottley. This acquisition is one to demand more than ordinary scrutiny; for, on comparison with that which was possessed and described by Mr. Wilson, not only is it superior as a work, but it bears a larger amount of internal evidence of and analogy with the peculiar style of the great painter to whose hand it is ascribed. There is the like sense of beauty,—in the perfection of its forms and in the graceful treatment of its light and shade. While Mr. Wilson's example is the profile of a mere individual physiognomy of a young Italian lady,—the recent purchase displays exquisite grace of form and sweetness of expression,—combining the essential ideal of the most perfect Greek sculpture with the most selected type in nature. We are unacquainted with any example of such early Italian engraving so thoroughly free from hardness or formality,—so full of beauty and grace,—and rendered with such painter-like feeling. Its peculiar execution would lead to the supposition that it had been done with the engraving tool alone,—and warrants the belief of its having been executed by one who had been used to the neatness of goldsmiths' work. The spontaneous look of an original design, however, is not lost in it,—as the freedom with which the hair is treated satisfactorily proves. The execution is diverse in character: the flesh being given with softness and delicacy,—the hair with the most entire command and with a perfection of curve that bespeaks the mastery of a mathematical as well as a highly poetic mind.—While the pupil of Verocchio, it is difficult to conclude that Leonardo should not have practised with the engraving tool; and Mr. Ottley properly contends that the fact of Leonardo's not having been mentioned as an engraver is no objection to the supposition of his having been so.—The habit of the artists of his day to practise a variety of studies—and his own proverbial versatility and renown in various arts and sciences—warrant the assumption that he numbered this among his other acquirements. As Mr. Ottley justly remarks,—we know from Vasari that his master did.

To our view, the print purchased by Mr. Carpenter exhibits precisely those qualities for which Leonardo was famed.

FOREIGN CORRESPONDENCE.

Munich, October 15.

THE great festivities here terminated to-day with the opening of the *Siegesthor*, or Triumphal Arch, at the end of the beautiful Ludwig Strasse. This Triumphal Arch, dedicated to the Bavarian Army, is built in imitation of the triumphal arch of Constantine in Rome, and was designed by the architect, Gärtner, in 1844. It is constructed of stone brought from the neighbourhood of Regensburg, and is embellished with medallions and basso-reliefs—principally from designs by Prof. Wagner—executed in white marble from Carrara and Flanders. The masonry is said to surpass in solidity and beauty anything in Europe.

The subjects of the six medallions represent the various provinces subject to the Bavarian sway:—

1. *Upper and Lower Bavaria*—Agriculture, Cattle and Alpine Scenery.
2. *The Palatinate*—Culture of the Vine and Fishing.
3. *Upper Palatinate*—Forging of Iron.
4. *Upper and Central Franconia*—Forging of Iron; Breeding of Cattle and Manufactures.
5. *Lower Franconia*—Cultivation of Corn and of the Vine and Navigation.
6. *Swabia*—Weaving.

The basso-reliefs are—1. Combat between Infantry; 2. Combat between Infantry and Cavalry; 3. Combat between Cavalry; 4. Siege of a Fortress; 5. Attack of a Fortress with battering-ram; 6. Passage of a River. Of course all these medallions and basso-reliefs are of a classical character.

Eight winged Victories, four on either side of

the gate, rise grandly before the pediment. They are of the noblest forms and proportions, and are sculptured in Carrara marble. To my mind these Victories are by far the most beautiful feature of the Triumphal Arch. Often, at sunset, the red evening light catches on their tall wings and majestic forms,—tinting them on one side with rose colour, while the shadow side shows a pale, cold azure. They then seem like genii keeping watch over the city. Two flying Victories, with wreaths and palms, appear over the central arch. The four pilasters which support the pediment are of the Corinthian order.—The whole is to be surmounted by a figure of Bavaria, seated in a triumphal car drawn by four lions. The statue, car, and lions, to be cast in bronze, are now in progress at the foundry.

This Triumphal Arch, as may be imagined, forms a striking termination to the noble Ludwig Strasse and a most impressive entrance to Munich. Many an evening this summer have I stopped in admiration of this splendid gateway. The long, broad Ludwig Strasse, so beautiful and unique from its harmonious Byzantine architecture, widens out into a kind of square, where play two abundant fountains. On one hand stretches the solemn white mass of the University,—on the other, the pale stone-coloured, severe-looking Jesuits' College,—behind me rise into the calm evening sky the white towers of the Ludwig Kirche, each surmounted by a gilt cross, which catching the last rays of the evening sun glitter like two stars. Scarcely a foot-step is heard in the silent square,—the only sounds being, the constant fresh splash of the fountains, and the distant murmur and rustle of trees as the evening breeze passes through them. Before me rises the gateway; and as I gazing down on me stand the grand, calm Victories, their dazzling marble whiteness catching tints of rose and azure like snowy Alpine peaks,—whilst through the three round arches of the gate I catch a long perspective of green, solemn poplars, skirting the road across the wide plain.

The effect of the *Siegesthor*, however, was not quite so poetical on the day of its opening,—for it was bitterly cold. About twelve o'clock people began to collect along the Ludwig Strasse, mounted the towers of the Ludwig Kirche, and crowded windows and door-steps,—assembling in denser masses about the gate itself. The magistrates of the city were here in their best array to receive the King and Army when they should make their triumphal entry. Crowds lined the poplar-shaded road,—soldiers were drawn up,—*gens-d'armes* pranced about on their horses,—all, for a full hour, pierced to the bone by a searching wind which careered across the plain from the cold Alps, and blew the leaves in myriads from the tall, noisy, shivering poplars. At length, with sounds of music and with much pomp and brilliancy of costume, King Maximilian, and his brother King Otto, followed by other princes and escorted by several regiments, approached the gate. The ladies of the Court, and two, if not three, Queens, graced the procession in gay open carriages and bright summer dresses, which looked very cold and uncomfortable. Then, there was a halt of some quarter of an hour before the gateway,—and a reception of the municipal authorities,—and much ceremony,—and a "*Lebe-Hoch*" for King Ludwig, who was not present,—and firing of cannon; and the royalties passed through the gate,—and the *Siegesthor* was opened.

Naples, October.

IN passing through Florence last week I took occasion to visit one or two of the studios of the most eminent sculptors:—and in that of Powers had the advantage of his remarks on two very beautiful statues now under hand. A notice of the figure of 'America' has already appeared in the *Athenæum*; but as the design of the artist was not, in his opinion, sufficiently understood, and as the original design has undergone some changes, I send you a description of the statue according to the present model. The figure is that of a robust young female,—not a Venus, rather more of a Diana,—typifying a youthful vigorous State. The expression of the features is of a most noble and

dignified order of beauty,—and the head is surrounded by a diadem, with thirteen stars. The left arm and hand are elevated, as if exhorting the people to trust in Heaven; while the right rests on the fasces, which are crowned with bay leaves,—enforcing the precept that Union is Strength and will be crowned with Victory. It is in this part of the design that Powers has made one of the most essential changes and improvements:—the first model having had the Cap of Liberty on the left hand, which gave the figure a rather heavy appearance. As it shows now, it is at once more elegant and more imaginative. The left foot is a little in advance of the other,—and it is this part of the figure which the sculptor conceives has been somewhat misunderstood. What he desired to represent was, 'America' trampling under foot, not monarchical power, but tyranny,—an idea which he imagines an English sculptor might consistently adopt and represent. In the first design he attempted to do this by placing a diadem under the left foot; but fearing that his meaning might be misapprehended, he has replaced the diadem by a sceptre with chains beneath it. The statue, which is half covered with drapery, will be 14 feet high; and for power, beauty, and dignity combined it is one of the finest that I have ever seen in Italy.—Powers is about to commence working it out in marble,—and calculates that in fifteen months it will be ready for sending off. I have dwelt at length on this subject, not only because of the great merits of this work of art,—but because, as I have said, the sculptor considers his design to have been mis-conceived, and seemed anxious to have his meaning clearly expressed.

By the side of the beautiful model of 'America' stood a yet half-developed statue of 'California.'—I was glad to hear that his statue of 'Eve' has been rescued from the sea wholly uninjured. It was feared that the iron employed in packing might have discoloured the marble,—but it has not received a stain.—The statue of Colquhoun, it is hoped, will also be saved:—though lying as it does beneath the breakers, greater difficulty will be experienced.

Perhaps the best native sculptor in Florence, now that Bartolini is dead, is Santarelli; and in the hope of seeing some work of his chisel, I visited his studio,—but his last great work he had sent off two or three days before to Carrara. It is a female figure, representing 'La Forza'; and is intended to form one of the group about the great statue of Columbus at Genoa,—which it is supposed will be finished in about two years. The readers of the *Athenæum* will remember a description of the laying the foundation stone of this monument four years since. It will be composed of the central figure of Columbus, four female figures illustrative of 'La Forza,' 'La Scienza,' 'La Prudenza,' 'La Fede,' and four bassi-relievi. Each of these several portions was given to a distinct Italian artist:—the statue just completed was the part assigned to Santarelli. It is that of a female figure seated, with her left hand resting on a club.

At Rome little is doing. M'Donald has lately sent off one or two pieces which he had completed for the Queen of England; and, strangely enough, Gibson has brought here the commission for the monument to the late Sir Robert Peel to be erected in Westminster Abbey,—and that for the statue of the Queen intended for Westminster Palace.

FINE-ART GOSSIP.—An inspection of the purchases made by the Marquis of Hertford at the recent sale of the King of Holland's pictures testifies honourably to the patriotism which came forward to vindicate our national taste at a contest in which England was the only country not formally represented. Taunts against the English visitors were abundant; and—whether we look to the supercilious indifference of the Whigs to all that relates to Fine Art, or to the combined ignorance and assumption which convert occasions for Art-advancement into so many jobs—we must, we fear, continue to make up our minds to the taunts of more enlightened nations. The pictures which the Marquis has

secured to this country, however, are—first, the portrait of M. Pellicorne and his Son—and a pendant picture of Madame Pellicorne and her Daughter. The husband and wife are each represented sitting, with their children by their side. We have in these the highest examples of the care with which Rembrandt could operate—sacrificing no whit of breadth of mass to particularization in detail. To a beginner in the art of portraiture such specimens must be of incalculable advantage—showing the means by which in later life a more free and generalized style is to be attained. Of this later time of Rembrandt, there is a study of his son, boldly touched in, with most magic effect.—The two whole-lengths of M. and Madame le Roy are superb specimens of the individuality and nobleness of air and of style for which Vandike stands unrivalled:—most simple in their arrangements and facile in their execution. The five above-mentioned pictures are confessedly among the best examples now in this country for the study of our youthful painters of portrait.—'Christ's Charge to Peter' is a noble gallery picture by Rubens,—freer than usual from the over-charged forms which the Flemish model too often supplied. The drawing is more chastened—the heads have a more exalted and refined character,—and the execution, while bold and massive, is neither coarse in its tendency nor opaque in colour.—Of the Italian school it is most gratifying to see so fine an example as that by Andrea del Sarto. It has long been well known as 'La Vierge de Padé.' This picture—which was the subject of so lively a competition between the agents of several Continental powers—is indeed a fine representation of the artist. It has his correctness without timidity,—and a sweetness of expression and of general treatment that has not degenerated into the insipid or mawkish so observable in the mass of the pictures (often erroneously) ascribed to his hand. The work is a great acquisition to the country.—Equal in excellence of a different kind is the 'Water Mill' by Hobbema,—a scene evidently painted from nature in the open air. Every vestige in it bears ample evidence of the closeness of the painter's observations,—every touch breathes of the fidelity and readiness of his hand. It is a perfect lesson to our numerous artists who deal with the strictly pastoral of how much effect may be obtained with simple and unpretending appliances.—Among the other objects proceeding from this sale must not be overlooked a very fine study of the head of an aged man, by Rembrandt, in his free style—now the property of Mr. Rücker; and a drawing by Raffaele, one of the sketches for the composition of the celebrated 'Deposition from the Cross,' of the Borghese,—full of graceful feeling and passion, with beautiful drawing. This last was purchased at the sale by Mr. Chambers Hall.

It may be useful for some of our readers to be informed, that the opening of the French annual Exhibition of the works of modern artists—which was, as they know, to have taken place on the 15th of December,—is further postponed till the 26th. The time for the reception of pictures, &c. has been, in conformity, extended from the days ranging between the 2nd and the 15th of November to the period between the 11th and 25th of the same month. The reception will cease at six o'clock on the evening of the latter day.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE. THE GRAND NATIONAL CONCERTS.

MONDAY, NOVEMBER 4th.

THE CELEBRATED BERLIN CHOIR, EVERY EVENING.
Angri, Biscaccianti, Newton, Stockhausen and Goddard.—
Molique, Platt, Sainton, Richardson, Prosper, H. Cooper, Barret,
Anglois, Baumann and Sims Reeves.

Director of the Music and Composer, . . . Mr. BALFE.

Director of La Musique de Danse, . . . HERR LABITZKY.

PROMENADE, 16, 6d.

(Admitting to all parts of the House except the Private Boxes and Box Stalls.)

The Grand National Quadrille by Labitzky, next week.—Macfarren's Serenata on Monday, November 11th.

M. JULLIEN'S ANNUAL CONCERTS FOR ONE MONTH ONLY.
M. JULLIEN has the honour to announce that his ANNUAL SERIES OF CONCERTS will COMMENCE at the Theatre Royal, Drury Lane, on FRIDAY next, November 8.

Full particulars will be daily announced.

THEATRE ROYAL, DRURY LANE.

M. JULLIEN'S GRAND ANNUAL BAL MASQUÉ

Will take place

NEXT THURSDAY, NOVEMBER 7th, 1850.

M. JULLIEN has the honour to announce that his GRAND ANNUAL BAL MASQUÉ will this year be given previous to the commencement, instead of at the termination, of his ANNUAL SERIES OF CONCERTS, and will take place NEXT THURSDAY, NOVEMBER 7th, 1850, (THE CONCERTS COMMENCING ON THE FOLLOWING EVENING.)

M. JULLIEN obtains from giving any detailed description of the decoration, which will be ENTIRELY NEW, but begs to assure his Patrons that they may rely on witnessing a most splendid combination of Decorative Effects, including the magnificent and Novel CRYSTAL CURTAIN.

THE ORCHESTRA will be complete, and consist of ONE HUNDRED and TEN MUSICIANS.

Principal Cornet & Flutes, HERR KÖNIG.

CONDUCTOR M. JULLIEN.

Tickets for the Ball, 10s. 6d. The Audience Portion of the Theatre will, as before, be set apart for SPECTATORS.—Prices of Admission:—Dress Circle, 5s.; Boxes, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s.; Private Boxes, from 3s. 3s. upwards. Persons taking Private Boxes will have the privilege of passing to and from the Ball Room without extra charge.

Tickets for the Ball, Places and Private Boxes, may be secured at the Box-office of the Theatre. Private Boxes also at Mr. Mitchell's, Mr. Saml' Meurs, Leader & Co's, Mr. Chappell's, Messrs. Cramer, Beale & Co's, Messrs. Campbell's, Ransford & Co's, Mr. Alleroff's, and at Jullien & Co's Establishments.

The Doors will be opened at Half-past Nine, and the Dancing commence at Ten.

Mr. J. Nathan, Junr., of 18, Castle Street, Leicester Square, is appointed Costumier to the Ball. Persons in the costume of Clowns, Harlequins, or Pantalons will not be admitted.

CHARACTERISTICS OF MEYERBEER.

[Second Notice.]

LET us now glance, rapidly, at these Forty Melodies. In the very first—the 'Chanson de Mai,'—made known to our public by the charming singing of Signor Mario, there are no less than three totally distinct ideas, and as many rhythms. The first is,

Connais-tu la chanson ? &c. &c.

—where the phrase is trite, and the accompaniments are lean and puerile;—the second is,

Et le petit oiseau, &c. &c.

—where the strain passes off into elegant and pastoral forms; and the third is,

Cimarrone et Mozart, &c. &c.

—a faded bit of Italian cantilena. Strange to say, however, the ear becomes used to this patch-work, and accepts it as a whole.—In No. 3, 'Rachel à Nephtali' (Romance Biblique), the figure in the bass accompaniment, and the *molto crescendo* on the *sforzato* and *staccato* notes to the words

Je suis ta sœur, pitié,

are true specimens of Meyerbeerism.—In Nos. 4, 6 and 7, the melody is meant to be more flowing:—being, however, in the last ('Nella') relieved by talking passages, with a word to a note, and settling down into the most commonplace Italian phrases, by way of close.—No. 8, 'Le Moine,' is one of the finest songs in the collection. The composer here rises to the force of dramatic inspiration, and is impassioned without becoming fragmentary.—The same may be said of No. 21, 'Le Poète Mourant,' which takes, still more, the forms of a *scena*; both giving scope to the grandest declamation. Both are so well known in this country, however, that we need not point to them.—In the 'Cantique du Trappiste' (No. 17), and 'Le Veu pendant l'Orage' (No. 20), the same mood is attempted with less success. Nothing can well be weaker than the phrase—

Ah! sainte Vierge,

in the latter. There is, however, at once more play and continuity in the accompaniment than happens frequently with Meyerbeer.

No. 11, 'Mère Grande,' a *notturno* for *soprano* and *contralto*, is one of the most ingenious and charming compositions in this volume. Rarely has the contrast of character been better kept up within such narrow limits,—rarely have more flattering passages *a due*, or more piquant occupation for a pair of most accomplished vocalists, been contrived. Two accomplished vocalists, however, they must be who can approach 'Mère Grande.'—which (it may be added anecdotically) was selected by M. Meyerbeer for one of the memorable concerts given at Brühl by the King of Prussia to Her Majesty when she entered Germany. The *notturno* was then sung by Mademoiselle Jenny Lind and Madame Viardot, we have been told, with *cadence* (for which express provision is made) almost longer than the stanzas themselves.

No. 12, 'Mina,'—No. 13, 'Serenata,'—No. 22, 'La Fille de l'Air,' (the last noticeable for an accompaniment of great lightness and elegance)—

No. 27, 'Sicilienne,'—and No. 37, 'Le Ranz des Vaches d'Appenzell,'—may be all cited as examples of rhythm more or less coquettishly disposed.—In 'Délire' (No. 19) M. Meyerbeer has turned his peculiar gift to the purposes of passion; and the song is unquestionably among the most original items in the collection. But music more harassing and ungracious to sing never issued from the despotic brain of Beethoven or of Weber,—which is saying much. No stretch of imagination or of experience can represent to us in what manner the *coda molto dolce* to the words

Je meurs d'amour

can be enunciated and sung without the most imminent risk of a sickly, yawning effect, destructive alike of pity and of musical pleasure.—One of the most tuneable numbers in the collection is No. 38, 'Sur le balcon,' but even this must be managed, rather than yielded to, by the vocalist. It does not appear in the case of M. Meyerbeer, as with the above-cited composers of 'Fidèle' and 'Eury-anthe,' that the singer has been disdained by the poet for the sake of the musical idea, so much as that, with all the *maestro's* experiences and experiments, he had never arrived at any knowledge of that which the human voice can perform with comfort, and therefore with expression. Some years ago, when the Beethoven Album was reviewed [*Athen.* No. 1000], we adverted to the enormous difficulty of 'The Wanderer and the Spirits' (No. 40), the composition which closes the volume;—a difficulty rendering its performance more than once in a life-time hardly possible. Yet in this, though there be some novelty of combination, there is no grandeur of idea to excuse such racking of the voices as we find (p. 247-8) in

O maître, quels transports puissants;

where the intervals and modulations, if not rendered with the most consummate neatness, must produce an effect positively offensive.

The above paragraphs will not be agreeable to the wholesale admirers of M. Meyerbeer. But the number of these is small: since his merits may be said to arise as much from a balance of defects as from an assemblage of great qualities,—and there is no side on which his successes may not be attacked. Let them, however, be contested ever so fiercely, they remain,—and we think will remain. While we point out from the above collection peculiarities and singularities which would spoil or sink any other master, we must emphatically repeat that these are most consummately wrought together, cemented, disguised, and ornamented by a "*je ne sais quoi*," most to be felt when it is least to be analyzed. We cannot close this song-book, any more than we can return home after hearing 'Les Huguenots' or 'Le Prophète,' without being anew convinced that if Meyerbeer be not a great composer, he is a monarch among masters of effect.

HER MAJESTY'S THEATRE.—If life remain for a while longer in the *Grand National Concerts*, it is ascribable to the public, and neither to the Committee of Direction nor to Mr. Balfe as conductor. It is many years since we have heard the Symphonies of Beethoven so coarsely and carelessly treated by so fine a band. Every player who permits himself the slovenly reading and soulless execution which pass unchallenged by Mr. Balfe, does so at the risk of serious damage to himself, and at the certainty of reproof from the next conductor understanding or caring for classical music under whom he may be called to figure. In spite, however, of a manner of presentment more calculated to repel than to attract, these Symphonies please the promenaders better than sundry *Polkas* of amateur origin which could be named,—nay, better than the elegant Waltzes of Herr Labitzky, which may one day claim a separate consideration.—Our remarks on the instrumental *solos* in a former article have been fully justified by the success which attended Herr Molique's performance of a violin Concerto by himself, this day week. M. Halle's piano-forte playing, too, has been so popular as to lead to his re-engagement. He will appear again in the course of the next fortnight.—Good things are rumoured of Mr. Macfarren's *Serenata*,

in which we hear that Mdle. Anghi and Mr. Sims Reeves will take *solo* parts (the Lady, of course, to sing in English).—A contemporary announces that Mr. Sims Reeves has postponed the fulfilment of an engagement with Mr. Lumley at Paris, in order that he may take his part in the coming three English *Serenatas*. This is good and national,—but meanwhile, wherefore will not Mr. Reeves lay by such trash as the 'Death of Nelson'—having no longer the excuse of *Wednesday Concert* coercion for singing it? He is in his best voice, and seems increasingly to take pains; let us hope that a little more respect for good music and for the best part of every audience will in due time come also.—M. Jules Stockhausen is singing very well, and in the best music.—To pass to another topic:—it is not one of the least of the many strange features of the moment, that while musical taste is spreading so widely, first-class English songstresses should be so increasingly rare. When Miss Hayes shall have departed for her Carnival engagement at Rome, the only available English *soprano* left will be Miss Birch and Miss Lucombe,—a very insufficient provision for this Oratorio-giving island. The last-named excellent artist is about to appear at these *Grand National Concerts*.—Good things are said of the voice of Miss Kearns, a daughter of the accomplished player on the *viola* who died a few years since,—but as she has not yet, we believe, sung in public, she can hardly be expected for the present to prove available in first-class occupation.—Returning from general remarks to matters more particular,—it should be mentioned that the Berlin Church Singers were to appear for the first time at Her Majesty's Theatre yesterday evening.

HAYMARKET.—Mr. Macready's serious indisposition, which compelled him last season abruptly to suspend the conclusion of his farewell engagement—coupled with that farewell itself, which is fast approaching—gave an interest to his return to this theatre on Monday, which the audience expressed by an enthusiastic greeting. The part chosen was *Macbeth*; a character in which,—with, in our opinion, faults of conception,—Mr. Macready exhibits surprising powers of execution.—The part of *Macduff* was supported by Mr. Davenport; who made in it his first appearance here,—and he was warmly received by the audience. He performed it with great pathos and vigour. In the last terrific combat, both he and Mr. Macready showed tremendous energy.

On Tuesday, a new farce was produced, entitled 'The Irish Diamond'—which did not succeed so well, perhaps, as it deserved. The interest and situations are broadly humorous. Mr. Hudson performs the part of an Irish uncle, returned in rags from California, but with a handsome brilliant in his shirt front, which being mistaken for a large diamond induces his nephews and friends to prepare a banquet for him. When proved to be a beggar, the disappointment of all parties is extreme.—The ill reception of this production is due to the story being prolonged beyond this point of discovery.

On Wednesday, Mr. Macready appeared in *Hamlet*;—the part of *Laertes* being performed by Mr. Davenport.—On Thursday, Mr. Macready acted *Shylock*,—and Mr. Davenport *Bassanio*.

'The Husband of my Heart,' which we noticed last week, is stated by Mr. Selby not to be taken from 'La Bouquetière du Marché des Innocents'—the original of the Lyceum piece entitled 'The Pride of the Market,'—but from a vaudeville, entitled 'Duchesse et Poissarde.' Both obviously, however, have the same original basis in story. The best apology for Mr. Selby is, the opportunity which the story gives for the display of new and remarkable powers in Miss Reynolds as *The Duchess*.

SADLER'S WELLS.—The Fridays and Saturdays of the last two weeks have been devoted to the experiment of producing Mr. Marston in a principal character, assisted by Miss Glyn. Though labouring under a defect of voice, this actor is a favourite with the audience. On the evenings in question, 'Measure for Measure' and 'The Honey-moon' were revived:—Mr. Marston playing the

parts of the two Dukes,—and Miss Glyn those of *Isabella* and *Juliana*. The first she had before performed at this house; and it demands, therefore, now no further remark than that this season Miss Glyn supports it with increased power and effect; her declamation being sustained with extraordinary vigour, and the tide of her emotion flowing in an irresistible stream. This actress excels in the earnestness and sincerity of grief. The same powers are, however, not demanded in *Juliana*:—a comic character, of which Miss Glyn gave a rough version at the commencement of her career. Her success in *Beatrice* having induced the management to place her in the heroine of Tobin's comedy, the result has fully justified their expectation. Her acting was refined and intelligent throughout. For the first time, the usual absurd stage-business of the first cottage scene was abandoned. Instead of brutally assuming a seat and leaving his Lady standing, like another *Petruchio*,—Mr. Marston in *Arsena* politely proffered a chair to his bride, which the Lady, after much clever bye-play, with reluctant condescension accepted. The success of this alteration will, we hope, cause it to be henceforth adopted into all stage editions of the Drama, instead of the present ridiculous directions. They were made originally by the players; who also gagged the comedy in many parts,—the author being dead when it was first produced. Many of these gags were omitted on Friday week, and we hope to see them all discarded. There is not one of them that is not a vulgarity,—while in the genuine printed text of the comedy there is not a line which is unpolluted. In the peasant scene, Miss Glyn's peculiar Doric manner came into fine play. The comedy was placed on the stage with care, and performed with elegance. Mr. Marston as the *Duke Arsen* satisfied us in the main points of the character,—and his daughter in the part of *Zanora* showed excellent promise. Mr. Hoskins as *Rolando* was in full feather,—and Mr. A. Young as the *Mock Duke* abounded in humour. But as it is in this gentleman's part particularly that the gags as yet undischarged occur, we recommend him to procure their removal with all speed from the prompter's book.

On Monday, the play of 'Cymbeline' was revived,—and Miss Lyons made further trial of her powers in *Imogen*. Though unequal to the part as a whole, she performed much of it with an innocent prettiness and a girlish simplicity that could not fail to please,—and which it would be unfair to criticize.

On Friday, 'Venice Preserved' was revived—Miss Glyn playing *Belvidera*.

OLYMPIC.—'Allow me to Apologize'—a farce by Mr. J. P. Wooler—introduces Mr. Compton as *Goliath Gosh*; whose awkwardness renders him distasteful to two sister-ladies, both of whom he tortures with his courtship in hope to win the richest. At the end, they will not allow him "to apologize." To escape from the dilemma, he feigns madness,—and Mr. Compton's manner of doing this is the most laughable thing imaginable.—The piece was entirely successful.

MUSICAL AND DRAMATIC GOSSIP.—We record with interest the announcement that a grand performance of English Protestant Service-music, to be executed by the combined members of most of the cathedral choirs of England, will shortly take place in St. George's Chapel, Windsor, at the express instance of Her Majesty.

Miss Dolby's agreeable Chamber Concerts—three in number—will commence, we perceive, on Tuesday week.

A note from a member of "The Operatic Commonwealth" in reference to a paragraph which appeared this day week in the *Athenæum*, informs us that a foreign conductor was nominated merely because no English one offered himself.—We do not precisely see how this explanation disposes of the want of English musical spirit in furtherance of English music, against which our observations were directed.

Every three or four years comes up one or other of the stock musical wonders for discussion—rather than solution. What, indeed, would the speculators do, were Weber's 'Three Finta'

to be completed!—on were all Beethoven's so-called crudities to be settled after the fashion of the two bars in the *scherzo* to the *c minor* Symphony,—resolved by Mendelssohn into a press-error which had been noticed as such by Beethoven's self, yet, strange to say, not erased from the score by more recent conductors!—Now, we have M. Fétis, who professes to have got at the real history and mystery of Mozart's 'Requiem,' while on a musical tour in South Germany.—The mysterious stranger who commissioned that piece of funeral music was, according to M. Fétis, the chamberlain of a Count de Waldseck, of Stubbach, near Wiener-Neustadt. The Count was an amateur who (like a sportsman who passes off bought for bagged game) was fond of having music of his own performed which other composers had written,—and who thus mysteriously possessed himself of Mozart's 'Swan-song,' movement by movement, as it was completed, so far as the "Sanctus," where the hand-writing of Mozart stops.—The existence of a *Requiem* by Mozart in such hands was announced in 1827, by M. Zaurzel, an orchestral player at Amsterdam:—it is further said, that Herr Gottfried Weber, editor of the *Cecilia*, was in possession of family testimony to the same import which he kept back out of delicacy till the shabby and piratical Count's nearest relatives should be out of the reach of being pained by such disclosure.—The letter containing this testimony, M. Fétis says, has also lately transpired; and the autograph MS. in question is now in the Imperial Library at Vienna.—How this is distinctly identified with the Waldseck MS. we are not told:—yet on the completeness and firmness of that link does the interest of the story mainly depend.

A solemn *Requiem*, the composition of M. Fétis, has been performed in the Cathedral at Brussels, for the Queen of the Belgians.—Some music was this week to be given in the Church of *La Madeleine* at Paris on the anniversary of the death of M. Chopin.

Seeing that when the rocket has been shot up the stick must come down, it is no surprise to us to receive by every post and packet from America tidings which prove that the course of even *Jenny Lind* cannot run smooth. The manner in which tickets for her concerts have been jobbed by Mr. Barnum, and the crowding and dissatisfaction thereby occasioned, very nearly caused a riot at Boston on the occasion of the Swedish Lady's last concert there:—the arch-showman being obliged to hide himself for fear of being mobbed.—It is rumoured in the transatlantic papers, that next year *Mlle. Rachel* and *Madame Cerito* intend visiting the States;—also, that *Mlle. Parodi*, taking courage on the strength of the musical excitement, has disturbed negotiations for her appearance at the New York Opera by demanding higher terms than those for which she had originally promised to cross the Atlantic.—From whichever side such extravagancies are viewed—whether as reacting on the reputation of the artist, or as disturbing all healthy and natural transactions which must be based on the expectation of real, not of fabulous gains—they are bad in their consequences, and to be discountenanced by all sane lookers-on.

Meanwhile, we are bound to state that the arrival of *Mlle. Lind* does not seem to have dulled the public of the States to the claims of other artists. The same journals that bring us the tales of the splendours of *Revere House*, &c. in Boston, and of the hundred-and-twenty-five-pound advertisement in the shape of a "first ticket" purchased by Mr. Owsen Dodge, mention that Miss Cushman is playing at New York to very large audiences.

In the *Court Journal*, a correspondent from Paris announces that the leasehold of our St. James's Theatre has fallen into the hands of no less eminent a person than *Robert Macaire*, *Le Docteur Jivir*, *Don César de Bazan*,—M. Frédéric Lemaître. If his management is to bear any proportion to his repertory, it will be rather a spasmodic and ghastly piece of business.

Our neighbours have lost a favourite low comedian in M. Alcide Tousez; who turned a strange face and a slang manner to most whimsical account, and after his kind shone like a diamond in company with MM. Havel, Grassot, and other of the respectabilities of the *Théâtre Palais-Royal*.—M.

Guyon, of the *Théâtre Français*, is also dead:—a heavy, but useful actor, who made a good figure in classical tragedy.

MISCELLANEA

Irish Archaeology.—I am well pleased that my letter on the subject of Irish antiquities should have commanded the attention of so distinguished a person as Dr. Todd, whose rejoinder appears in the *Athenæum* of last Saturday.—It is indeed of great importance that the educated people of Ireland should be roused to a proper appreciation of the singularly beautiful and rare vestiges of architectural art which are scattered over their island; and when so able and enthusiastic a man as Dr. Todd espouses the cause of their preservation, we may cherish a hope that they will not be suffered to perish entirely.—With respect to the second part of Dr. Todd's letter,—let me say that he is wrong in believing that the Royal Society have not a sufficient staff to admit of their apartments being kept open the whole of the year. One or more persons are invariably in attendance at the rooms in Somerset House every day from ten till four; and foreigners and others who have called during the long vacation have always been freely admitted to view the Society's rarities,—which though not of silver or gold, yet, being for the most part relics of the immortal Newton, are of great value.—If disposed to be captious, I might suggest that the 'official inquiries' referred to by Dr. Todd were not of great moment,—seeing that although our vacation terminated some weeks ago, they have not come before me in the form of a letter.—Probably the secretary may have called before or after the regular hours of business; which would account for his hearing of my absence,—and for his supposition that there was no one in attendance in the interval. C. R. WELD.

The London Hospitals.—The introductory lectures are the great signal for assembling; and of these there were delivered on the 1st of October just past no less than a dozen. The discourses vary in character, of course; partly under the influence of the locality where delivered,—partly in obedience to the calibre of the lecturer,—and partly by the circumstances of the institution in which they are given. Each large London hospital has its medical school; but the hospitals are very differently circumstanced in other respects. Two of them, Guy's and Bartholomew's, are enormously rich,—having revenues told in tens of thousands a year, arising from landed and other property; and they are therefore entirely independent of public subscriptions. Not many years ago, Guy's hospital, very wealthy before, received, in one legacy left by a Mr. Hunt, two hundred thousand pounds! Bartholomew's enjoys the rents of houses in important city streets yearly rising in value. St. Thomas's Hospital has likewise extensive property; Middlesex Hospital enjoys endowments, particularly one of considerable extent for support of a ward for the reception and maintenance of unfortunate people afflicted with cancer. University College has recently been blessed by many handsome legacies; and St. George's, and Westminster, and the London, have incomes arising from independent property. The rents of the last three, however, are not to be compared with those of the huge institutions of the Borough and Smithfield; and they are compelled, therefore, to rely partly upon the means of support which their still less fortunate competitors at Charing Cross, the Gray's Inn Road, and King's College have almost wholly to rely upon—the voluntary subscriptions of the charitable section of the public.—'Household Words.'

The Extent of the United States.—It has been computed that the United States have a frontier line of 10,750 miles, a sea-coast of 5,130 miles, and a lake-coast of 1,160 miles. One of its rivers is twice as long as the Danube, the largest river in Europe. The Ohio is 600 miles longer than the Rhine, and the noble Hudson has a navigation in the "Empire State" 120 miles longer than the Thames. Within Louisiana are bayous and creeks, almost unknown, that would shame by comparison the Tiber or Seine. The State of Virginia alone is one third larger than England. The State of Ohio contains 3,000 square miles more than Scotland. The harbour of New York receives the vessels that navigate rivers, canals, and lakes to the extent of 3,000 miles,—equal to the distance from America to Europe. From the capital of Maine to the "Crescent City" is 200 miles further than from London to Constantinople,—a route that would cross England, Belgium, a part of Prussia, Austria, and Turkey.—*National Intelligence*.

TO CORRESPONDENTS.—Translator—J. H. W.—R. E. D.—Louise—J. C.—Moderator—M. A.—R. M.—An Exhibitor—F. W.—An Observer—received.
E. C.—who writes to us on the subject of the ragged school children—does not give her name; so that we cannot venture to deal with the object of her letter.

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